

THE AMERICAN ORGANIST

*Case in
East Chancel
Cadet Chapel
West Point*

Builder, M. P. Moller
Organist, Frederick C. Mayer



JANUARY

9 3 7

No. 1

Copy \$2.00 a Year

98154

The Curtis Institute of Music

Josef Hofmann, Mus. D.

- Director and Dean -

Department of Organ

Alexander McCurdy, Mus. D., Instructor

The Curtis Institute of Music takes pleasure in announcing that all the students of the Organ Department, under Dr. McCurdy, are holding positions in Philadelphia and vicinity. Some of the important positions are held by the following students:



Henry Beard
Organist and choir director
Second Baptist Church,
Germantown, Pa.



Claribel Gegenheimer
Organist and choir director
St. Paul's Lutheran Church,
Collingswood, N. J.



Walter Baker
Organist and choir director
First Baptist Church
Philadelphia



Richard Purvis
Organist and choir director
Cigna Methodist Church, Philadelphia



Richard Fairchild
Organist and choir director
The Hill School, Pottstown, Pa.

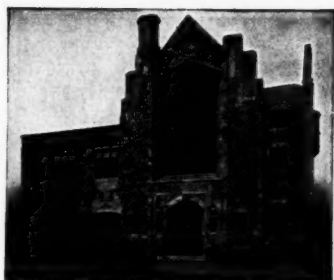
The Curtis Institute of Music

· Rittenhouse Square ·

Philadelphia

Pennsylvania

98154



A SOUND INVESTMENT *In Your Church*

ALTHOUGH the standard of Hall Organ construction is the highest, the price is always such that the installation becomes a sound investment for the church that receives it.

If you contemplate purchasing an organ in the near future, communicate with us now. This will not obligate you, but it may be decidedly to your advantage to have your requirements on file here.

The **HALL**
ORGAN
Company
BUILDERS OF
PIPE ORGANS
WEST HAVEN
CONNECTICUT

BRANCHES:
New York
Philadelphia
Chicago
Toledo
Los Angeles

Greetings

and

Good Wishes

for

1937

from

THE WICKS STAFF

University of Rochester

selects

Aeolian-Skinner

The tonal structure of this four manual instrument is in keeping with the progressive policy of the Builders and is a further recognition of their leadership.

Harold Gleason is the Musical Director.

AEOLIAN-SKINNER ORGAN COMPANY

ORGAN ARCHITECTS AND BUILDERS

Skinner Organs Aeolian Organs

CHURCH

RESIDENCE

AUDITORIUM

UNIVERSITY

677 -- 689 Fifth Avenue, New York

FACTORY: Boston, Mass.

Key to Publishers

This system of key-lettering enables our readers to identify the publishers when they want to order. In the program columns the key-letters are hyphenated next after the composer's name, in the review and other columns they are placed within parentheses.

Wherever the first letter of a two-letter abbreviation is used alone to indicate an American publisher that publisher can supply the publications of the firms thus linked to his key-letter.

- | | |
|----------------------------|---------------------------|
| a. Arthur P. Schmidt | sb. Rieter Biedermann |
| ab. Bayley & Ferguson | sp. Peters Edition |
| ak. Bank & Son | sw. Weeks & Co. |
| al. Lengnick & Co. | t. Theo. Presser Co. |
| ap. W. Paxton & Co. | ta. Alph. Leduc |
| at. Schott & Co., London | tf. Robert Forberg |
| ay. Seyffart | tj. John Church Co. |
| b. Boston Music Co. | tl. Laudy & Co. |
| bt. Thompson | ts. B. Schott's Sohne |
| bw. Winthrop Rogers | uc. Cressey & Allen |
| c. Carl Fischer Inc. | ug. Gambel Hng. Mus. |
| co. Oxford Univ. Press | uh. Heidelberg Press |
| cp. Patersons Pub. | uk. Kranz |
| d. C. C. Birchard & Co. | ul. Lorenz Pub. Co. |
| dd. Deane & Sons | um. E. B. Marks Co. |
| e. E. C. Schirmer Mus. Co. | un. Concordia Pub. House |
| ec. Chester | up. Wm. A. Pond & Co. |
| es. Schlesinger'schen | uw. White-Smith Mus. Co. |
| f. Sam Fox Publishing Co. | vb. B. F. Wood Co. |
| fp. Keith Prowse & Co. | vc. Chappell & Co. |
| g. G. Schirmer Inc. | vg. Augsburg |
| gf. Harold Flammer Inc. | vl. C. Harold Lowden Inc. |
| h. H. W. Gray Co. | vm. Com. Music Corp. |
| hn. Novello & Co. | vp. Com. Publication Soc. |
| i. Harms Inc. | vr. Forster Music Pub. |
| il. J. H. Larway & Co. | vs. Ed. Schubert & Co. |
| j. J. Fischer & Bro. | vu. United Lutheran Pub. |
| ja. Anton Boehm & Son | vv. Vincent Music Co. |
| jb. Breitkopf & Hartel | vw. Willis Music Co. |
| jc. Costallat et Cie | vy. Boosey & Co. |
| je. G. Kothe's Erben | xa. Augener Ltd. |
| jf. F. E. C. Leuckart | xb. Bach & Co. |
| yg. Fritz Gleichauf | xc. Schroeder |
| jh. J. Hamelle | xd. A. Durand & Fils |
| ji. Junfermann'sche Buch. | xe. Senart, Paris |
| jk. Kistner Musikverlag | xf. Hoffman |
| jl. Leduc & Cie | xh. Heugel, Paris |
| jm. A. Maier | xj. Jurgenson, Leipzig |
| jn. Carl Simon | xl. H. Lemoine, Paris |
| jo. Otto Junne | xm. Hammond, London |
| jp. H. Pawelek | xo. Bosworth |
| jr. W. Reeves | xp. Edition Pizzi |
| js. Schott Freres, Belg. | xr. Richault |
| jt. L. J. Biron | xs. Schola Cantorum |
| ju. Procure Generale | xu. Curwen & Sons |
| jw. L. Schwann | xw. Joseph Williams Ltd. |
| jz. "Sten" | yc. Marcello Capra |
| l. Galaxy Music Corp. | yf. Forsyth |
| le. Elkins & Co., London | yl. Herelle & Co., Paris |
| ls. Stainer & Bell | ys. Siegel |
| m. McLaughlin & Reilly | yu. E. Sulenburg, Leipzig |
| ma. Wm. E. Ashmall Co. | z. Associated Mus. Pub. |
| ms. manuscript | zb. W. Bessel & Co. |
| o. Oliver Ditson Co. | zc. Choudens |
| p. C. W. Homeyer & Co. | ze. Max Eschig & Cie |
| pf. Faith Press | zh. Hainauer |
| pp. Plainsong & Med. Soc. | zo. Bote & Bock |
| r. G. Ricordi & Co. | zs. Simrock |
| s. Clayton F. Summy Co. | zu. Universal |

Consult this list merely to translate the key-lettering of the review and program columns; do not use it in sending programs to T.A.O. In your programs write the full name of the publisher, thus: J. Fischer, or C. Fischer, Ditson, Schott Belgium, Schott London, etc.

In placing your orders with your dealer give him the name of the publisher as we give it in this Key to Publishers; it may be of assistance to a local dealer to give him also the name of the American publisher through whom this list indicates the work may be secured.

Wherever convenient do your share of cooperation by placing your orders with the publishers who help make this magazine possible; their names and addresses will be found in the Directory in the back of each magazine.

KEY CHANGES

Galaxy Music Corporation, whose name and address have been made known to T.A.O. readers through the advertising pages, have been assigned a new key-letter. Besides being publishers, they are also importers, handling the publications of various foreign publishers, chief among them being Stainer & Bell and Elkin & Co., both of London.

Books and Music of 1936

The following books, collections, sonatas, cantatas, etc., were advertised in these pages last year and are here listed for the convenience of T.A.O. readers as being especially worthy of a place in their libraries and repertoires.

• Books

Fundamental Counterpoint, by A. Madeley Richardson, 7x10, 143p, American Book Co., \$2.25. Sept. 312, Oct. 330.
Organist and Choirmaster, by Dr. Charles N. Boyd, 6x9, 99p, Abingdon Press, \$1.50. Sept. 312, Oct. 330.
Studies in Fugue-Writing, by Frederick C. Mayer, 9x12, 37p, H. W. Gray Co., \$2.50. May 150.

Systematic Organ Pedal Technique, by Reginald Goss-Custard, 5x7, 40p, Galaxy Music Corp., 75c. Sept. 294, Oct. 351.

Tuning the Organ, by A. Hemstock, 5x7, 53p, T.A.O. \$1.15. July 222.

• Sonatas and Suites

Edmundson, Garth: *Apostolic Symphony*, 29p, J. Fischer & Bro., \$1.25. July 220 and 224.

Handel's *Water Music Suite*, tr. Dr. Carl McKinley, 6 mvts., J. Fischer & Bro., \$1.00. Jan. 8.

• Organ Collections

An Organ Miscellany, compiled by Ernest Douglas, J. Fischer & Bro., \$1.25. Two books, 32 pieces in the first, 20 in the second. March 82.

Anthologia Antiqua: Bk. 1, 17th Century Masters, tr. by Joseph W. Clokey, J. Fischer & Bro., \$1.25. Five pieces, Jan. 8.

Do.: *17th and 18th Century Masters*, tr. by Garth Edmundson, J. Fischer & Bro., \$1.25. Six pieces, Jan. 8, Feb. 40.

Do.: Handel's *Water Music*, tr. by Dr. Carl McKinley, J. Fischer & Bro., \$1.00. Jan. 8.

Church Music for the Smallest Organ, edited by Gordon Balch Nevin, 10x12, 24 pieces, 71p., J. Fischer & Bro., \$1.00. Dec. 400 and 404.

Handel: *Ten Organ Arrangements*, H. W. Gray Co., \$1.00. Sept. 296.

Seventy-two Short Interludes, edited by Stainer and Woods, H. W. Gray Co., 75c. Dec. 404.

Short Preludes, selected by John Holler, 8 pieces, H. W. Gray Co., \$1.50. Sept. 296.

The Organist, compiled by Preston Ware Orem, 12x9, 34 pieces, 128p, Clayton F. Summy Co., \$2.00. Feb. 40 and 44.

Twelve Short Pieces of old English Organ Music, ed. by John E. West, H. W. Gray Co., \$1.25. Sept. 296.

• Cantatas

Clokey, Joseph W., "Christ is Born," 16p, C. C. Birchard & Co., 50c. Sept. 296, Oct. 328.

Goldsworthy, Wm. A., "Judgment of Sheba," operetta for women's voices, 46p, Carl Fischer Inc., 75c. Feb. 42.

• Anthem Collections

"Easy Anthems for Intermediate Choirs," edited by Gordon Balch Nevin, J. Fischer & Bro., 60c. Sept. 296.

"Junior Choir Anthem Book," compiled by John Holler, 2-part pieces, 16p, H. W. Gray Co., 50c. Jan. 8, Feb. 42.

"Junior Chorister," two books, composed by Carl F. Mueller, 43 and 48 pages, 7x10, 10 pieces in each, Flammer, 60c each. Feb. 42.

THE MYSTERY OF THE DOM.—SEVENTH CHORD

A new analysis of this chord; 20 pages, with examples. Price, Seventy-five cents.

Address: N. Lindsay Norden
615 N. Broad Street, Phila., Pa.

You don't get *more* business *when you don't even try*

¶ *The finest organs in America* have been built and are being built by organ builders who regularly advertise in T.A.O.—check them over in your own mind and see that it's true.

¶ *The finest new organ literature by American composers* is being published or has been published by publishers whose advertisements are appearing in T.A.O. in 1936—check that too.

¶ *The finest concert organists in America*, those who have been getting the most engagements, regularly seek for more engagements through their advertising in T.A.O.

¶ *The finest conservatories in America for organists* are using the 1936 advertising pages of T.A.O. Need we name them? Alphabetically: American Conservatory, Curtis Institute, Guil-mant Organ School, Oberlin Conservatory, School of Sacred Music, Westminster Choir School—and eight summer-schools.

We can't get increased business when we show no interest in getting it, and we can't get much even then if we're still unknown. Prosperity can't be gotten on a wish-bone; it must be worked for, and earned.

Advertise to the Influential

THE AMERICAN ORGANIST, New York, N. Y.

COLUMN OF FAVORITES

Organ Compositions Selected for Their Practical Musical Worth

Gerald F. FRAZEE: *Chimes o'er the Lake*, 4p. e. (White-Smith, 50c). A smooth piece of music calling for Chimes on the accents in a way to make everybody like it. It is of the barcarolle type, responding favorably to all the artistry of phrasing and nuance any player is able to put into it.

Franklyn GLYNN: *Idyl—Southern Twilight*, 4p. e. (Schmidt, 50c). Another piece calling for Chimes on the accents. It's a melody piece with attractive rhythmic motive furnished by the lefthand part, with a contrasting section in relative minor, and the recapitulation giving the prime melody against a new accompaniment. Altogether it makes interesting music and is especially suited for an evening prelude. Of course the reader of this column realizes that the selections are based strictly on musical merit, and that a piece will not be mentioned here if it is not practical, interesting, and beautiful to listen to.

Reginald GOSS-CUSTARD: *Gondoliera*, 5p. me. (Schott's Sohne—J. Fischer & Bro.) This is as beautiful a piece of music as one would want to hear. The title proclaims the mood. It is built on a lovely melody over a rhythmic accompaniment in a way that isn't duplicated in dozens of other pieces; there is charm in every measure, musical charm of the kind that means something to every hearer. Try it with soft strings and celestes with Vox Humana in the right hand against mildly flute-colored registration in the left, perhaps with a very faint 4' flute. There is another composition by Mr. Goss-Custard from the same publishers that is interesting, though by no means the gem *Gondoliera* is; it is an *Abendlied*; the main melody starts out right but that middle section, fatal to so many composers, is a bad let-down. But not so with *Gondoliera*.

C. J. GREY: *Nocturne Ef*, 4p. me. (Schott's Sohne—J. Fischer & Bro.) Here is another importation that is too meritorious to be ignored. Melodies are born, not manufactured—no matter how much they may be polished after birth. This is a born melody, a lovely flute-like thing of infinite grace and charm. Try it with pianissimo muted strings in the accompaniment and for the melody use Quintadena, 4' flute, with pianissimo 2 2/3', 2', and 1 3/5'. If you know when and how to use rubato without rubbing it in till it hurts, here's your chance.

C. Hugo GRIMM: *The Spirit of God Moved upon the Face of the Waters*, 8p. d. (Church, 75c). Here's church music for you, but take it at your own risk. It needs an imaginative artist to play it rightly, and a very large organ with dozens of pianissimo colors. But it's built on a Biblical title, and it has real possibilities. If only the John Church Co. had signed Karg-Elert's name to it by mistake it would be used hundreds of times every year.

Frederic GROTON: *Caroletta*, 3p. me. (Ditson, 40). When other organists aren't looking, try this on your recital audience as an encore and bring down the house—that is if you haven't worked the sense of rhythm and play all out of you. It's called *A Little Dance*, and it is precisely that—dance music on the sober-sided organ.

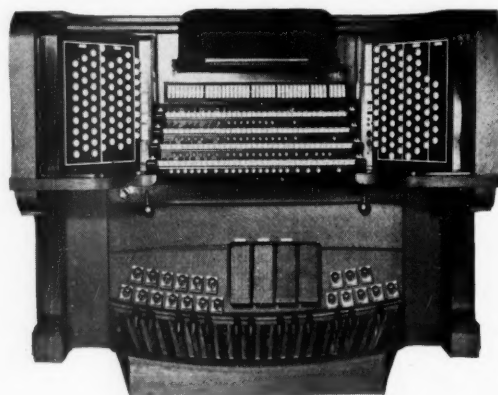
3-4 rythm from which the organ world will probably never escape. The passacaglia form has intrigued many composers, and publishers have good-naturedly invested good money in them; however, if reviews are to be worth reading, reviewers must continue to be free to like or dislike. Tastes differ; many will like this work.

Richard HALL: *Three Cathedral Voluntaries*, 14p. me. (Novello-Gray, \$1.50). Three compositions in the English style of church-organ music. One for York Minster, one for Ripon Cathedral, and the third for Durham Cathedral.

William H. OETTING: *O Little Town of Bethlehem*, 3p. e. (Gray, 75c). The arranger adopts a three-note figure and uses it continuously throughout in an interesting manner against the simple melody of the hymntune.

Joseph RHEINBERGER: *Sonata No. 15*, 25p. md. (Novello-Gray, \$1.50). Harvey Grace edition. The first of the three movements we like best; it has that sterling musicalness which so much organ music lacks. Notes don't make music of themselves; something else is needed in the heart (not the mind) of the composer. Perhaps half the Rheinberger *Sonata* output has that something else—which gives it a high average. The second movement is of the same high quality of the first, though the third impresses us as being more mechanical than musical.

These Rheinberger *Sonatas* make splendid church music, for 1936. They'll continue to do so for years to come. Once learned, they can be repeated annually without damage to a congregation, but rather with profit. Music that is truly musical, that is not merely mental, lives a long life, a useful life. Of such stuff are the Rheinberger *Sonatas* made, even though they have been neglected. We are asking today for a better type, a more solid type, of organ literature in our Sunday services. Perhaps Rheinberger was neglected because he was a few decades ahead of his time.



New Estey Master Keydesk

for the

Church of the Blessed Sacrament

NEW YORK CITY

Estey Organ Corporation

Brattleboro, Vermont

REPERTOIRE AND REVIEWS

Prepared With Special Consideration for the Average Organist

Walford DAVIES: *A Memorial Melody*, 4p. me. (Novello-Gray, \$1.00). An organ arrangement of the orchestra-organ composition, and a bit of music in broad style, which ends pianissimo after a fortissimo middle section. Dignified and reserved, yet possessing musical interest.

Herbert F. ELLINGFORD: *Moto Continuo and Passacaglia*, 14p. md. (Novello-Gray, \$1.50). Two pages of prelude and then a graceful passacaglia theme following Bach's

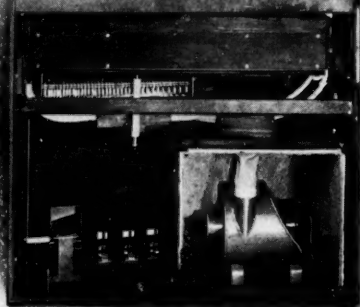
Again . . . the ORGOBLO meets the organ builder's requirements

For many years the call of the organ industry has been for larger and more powerful wind equipment. During this period, the Spencer Orgoblo became the accepted standard of the industry.

Now, the development of self-contained organs, requiring extremely compact and quiet wind equipment without perceptible vibration, finds the Orgoblo in the smaller sizes, fully prepared to meet the demand.

Orgoblos have always been extremely quiet. Their rigid, all metal construction, ample bearings and trouble-free characteristics have been recognized for more than a quarter of a century, in churches, theatres and homes.

Special information on the series of small Spencer Orgoblos, as shown in the Holtskamp Portativ at the right, furnished on request.



SPENCER ORGOBLO
HARTFORD FOR CHURCHES, THEATRES
AND HOMES

THE SPENCER TURBINE COMPANY, HARTFORD, CONN.

"Superlative Quality"
and

"Fine Service"

are not catchwords
with us. They represent our
everyday practice

The Reuter Organ Company
Lawrence Kansas



"THE RANGERTONE
Chimes in the
tower of the Elizabeth Rod-
man Voorhees Chapel of
the New Jersey College for
Women have proven to be
superior to any I have heard
either here or abroad. There
seems to be less accumula-
tion of undesirable over-
tones, they are perfectly in
tune, and the quality of
each tone is very beautiful."

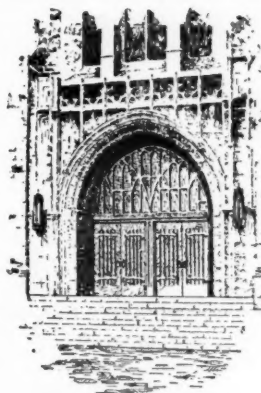
J. Earle Newton,
Director of Music

RANGERTONE, INC.
ELECTRIC-MUSIC

201 VERONA AVE. NEWARK, N. J.



Westminster Choir School



JOHN FINLEY WILLIAMSON, PRES.
CARL WEINRICH, F. A. G. O.
Head of Organ Department
TRAINING ORGANISTS AND
CHORAL CONDUCTORS
FOR THE
CHURCH, CIVIC CHORUS, SCHOOL
and COLLEGE
PRINCETON, N. J.

GRAY-NOVELLO

MUSIC for the SMALL ORGAN

For the many organists who have only a small instrument at their disposal and who have difficulty in finding short and easy pieces for church and teaching purposes, the following are representative of a large number of books available, any of which may be had on approval. *For the one or two manual organ.*

7 Preludes and Postludes

Edited by F. CUNNINGHAM WOODS

Contains pieces by Adams, Schumann, Parry, Reynolds, Bennett, Handel, and Gounod. V. O. Book 41. 75 cents

6 Preludes and Postludes

Edited by F. CUNNINGHAM WOODS

Contains pieces by Dicks, Lee, Merkel, Hesse, Challinor, and Handel. V. O. Book 42. 75 cents

72 Short Interludes

Edited by STAINER and WOODS

These Interludes, original and arranged, have been collected to meet those frequent occasions when a few bars of music are needed during the service. V. O. Book 30. 75 cents

THE H. W. GRAY CO. 159 East 48th Street
Sole Agents for Novello & Co. NEW YORK CITY

GRAY-NOVELLO

List of Work in Process at Organ Hall, Methuen, Mass.

Winchester, Mass.—Church of the Epiphany

New Swell Organ, thirteen (13) stops.

Hartford, Conn.—Asylum Hill Cong. Church.

New Flute Celeste and Violina in Swell Organ.

New York City—College of the City of New York

New Flute Celeste and Flugel Horn in Swell Organ, new English Horn and treble for French Horn of new design in Solo Organ, and improvements in Console.

Concord, N. H.—South Congregational Church

New three-manual Console and Expression Box on Choir (Hutchings Organ).

Johnstown, Pa.—First Lutheran Church

Restore four-manual Console damaged by flood.

Reading, Mass.—First Methodist Church

New two-manual organ, seventeen (17) stops.

Foxboro, Mass.—Bethany Congregational Church

New two-manual organ, sixteen (16) stops.

Northampton, Mass.—First Church of Northampton

New three-manual organ, forty-seven (47) stops.

SKINNERGRAM

Skinner means Skinner at Methuen

The Ernest M. Skinner & Son Co.

Organ Hall, Methuen, Mass.

Phone: Lawrence 4866



The interest and attention accorded
the publication of

MUSIC FOR THE SMALLEST ORGAN

is conclusive proof of the need for such a volume. We are grateful for this hearty response and pleased to be of service to organists whose facilities for playing larger organ compositions are limited. In *Music For the Smallest Organ* we offer a group of splendid organ music so arranged and edited by Gordon Balch Nevin that the limitations imposed by smaller instruments are entirely overcome. Thematic pages of this work may be had on request.

List Price \$1.00

FORETHOUGHT

An early Easter means the necessity for immediate thought to your Easter program. If you are contemplating an oratorio or cantata we would like to suggest the following:

We Beheld His Glory	Joseph W. Clokey	\$1.25
An Easter Cantata	H. Brooks Day	1.25
Seven Last Words	Theo. Dubois	1.00
Vision in the Wilderness	W. A. Goldsworthy	1.00
Passion	Charles Gounod	.75
Seven Last Words	Dr. P. Hartmann	1.50
Three Marys	Howard D. McKinney	1.00
Bethany	W. Rhys-Herbert	1.50
Nazarene	W. Rhys-Herbert	1.50
Atonement	R. Deane Shure	1.50

When ordering through your local dealer or otherwise be sure to specify J. Fischer & Bro. Edition.

J. FISCHER & BRO. NEW YORK

119 West 40th Street

THE AMERICAN ORGANIST

T. SCOTT BUHRMAN

Editor

Contributing Editors
DR. WILLIAM H. BARNES The Organ
ROWLAND W. DUNHAM Church Music

Associate Contributors
LE ROY V. BRANT
DR. ROLAND DIGGLE
A. LESLIE JACOBS
DR. OSCAR E. SCHMINKE
ELIZABETH VAN FLEET VOSSER

EXPLANATION OF ALL T.A.O. ABBREVIATIONS

MUSIC REVIEWS

Before Composer:
*—Arrangement.
A—Anthem (for church).
C—Chorus (secular).
O—Oratorio-cantata-opera form.
M—Men's voices.
W—Women's voices.
J—Junior choir.
3—Three-part, etc.
4+—Partly 4-part plus, etc.
Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:
A—Ascension. N—New Year.
C—Christmas. P—Palm Sunday.
E—Easter. S—Special.
L—Lent. T—Thanksgiving.

After Title:
c.q.cq.qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
s.a.i.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (for duets etc. if hyphenated).
o.u.—Organ accompaniment, or unaccompanied.
e.d.m.v.—Easy, difficult, moderately, very.
3p.—3 pages, etc.
3-p.—3-part writing, etc.
Af.Bm.Cs.—A-flat, B-minor, C-sharp.

INDEX OF ORGANS

a—Article.
b—Building photo.
c—Console photo.
d—Digest or detail of stoplist.
h—History of old organ.
m—Mechanism, pipework, or detail photo.
p—Photo of case or auditorium.
s—Stoplist.

INDEX OF PERSONALS

a—Article. m—Marriage.
b—Biography. n—Nativity.
c—Critique. o—Obituary.
h—Honors. p—Position change.
r—Review or detail of composition.
s—Special series of programs.
t—Tour of recitalist.
*—Photograph.

PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

**Evening service or musicale.

Obvious Abbreviations:
a—Alto solo. q—Quartet.
b—Bass solo. r—Response.
c—Chorus. s—Soprano.
d—Duet. t—Tenor.
h—Harp. u—Unaccompanied.
j—Junior choir. v—Violin.
m—Men's voices. w—Women's voices.
off—Offertoire. voices.
o—Organ. 3p—3 pages, etc.
p—Piano. 3-p—3-part, etc.
Hyphenating denotes duets, etc.

Vol. 20

JANUARY, 1937

No. 1

EDITORIALS & ARTICLES

West Point Chapel Case	M. P. Moller	Cover, 1
Multum in Parvo	Geo. Kilgen & Son Inc.	Frontispiece, 10
Anthems and Organs on the Up and Up	Editorials	19
Applied Music Theory	Rowland W. Dunham	25
Carl, Dr. William C.	T. Scott Buhrman	17
Playing the Organ: Posture	Frank B. Jordan	23
Summer Wanderings: Finis	Anonymous	21

THE ORGAN

Accessories, etc.: Terpodian	Definition	13
America's First Rueckpositiv?	Holkamp Organ	32
Is the 16' S-C Standard?	Coupler Question	16
Schulze's Doncaster Organ	Reginald Whitworth	14
Organ: Doncaster Parish Church	Schulze	acs15

CHURCH MUSIC

Choir Newspaper Exchange	Mr. Finney	26
Church Music and the High-Hats	Percy Chase Miller	11
Circulating Library	An Analysis	19
Service Selections, 28.	Cantatas & Oratorios, 30.	

RECITALS & RECITALISTS

Critique: Robert Elmore	New York Debut	25
Advance Programs, 27.	Special-Content Programs, 27.	

NOTES & REVIEWS

Corrections	20, 31	Will It Be Mediocrity, Mr. Ward	18
Cover Plate	29	Repertoire & Review:	
Events Forecast	28	Books and Music of 1936	4
Fraternal Notes	30	Column of Favorites	6
New Organs	3, 24, 29, 31	Key to Publishers	4
Note or Tone?	20	Organ	6

PICTORIALLY

Christmas Card	John R. Bushong	29
Colgate-Rochester School	Hillgreen-Lane	cp22
Doncaster, Parish Church	Schulze-Walker	c14
New York, Blessed Sacrament	Estey	c6
St. Louis, 'Petit Ensemble'	Kilgen	10
West Point, Cadet Chapel	Moller	p1

PERSONALS

Baker, Walter	*2	Jarvis, Albert E.	p31
Beard, Henry	*2	Luberoff, Louis	p31
Bedell, Robert Leech	r31	Mulet, Henry	r31
Carl, Dr. William C.	bo17	Nevins, Willard Irving	p18
Davis, Wm. Butler	p32	Purvis, Richard	*2
Elmore, Robert	c25	Sackett Edith E.	p28
Fairchild, Richard	*2	Schumann-Heink, Ernestine	o20
Fox, Virgil	t28	Schweitzer, Dr. Albert	33
Gegenheimer, Claribel	*2	Smith, Clendenning	p29
Germani, Fernando	28	Streeter, Frank Elwood	h33
Havey, Marguerite	p31	Tidmarsh, Dr. Elmer A.	h32
James, Philip	r31		

COPYRIGHT 1936 BY ORGAN INTERESTS INC.

Printed by Richmond Borough Publishing & Printing Co., 12-16 Park Ave., Port Richmond, N. Y.

ORGAN INTERESTS INC.

RICHMOND STATEN ISLAND

Phone: Dongan Hills 6-0947

NEW YORK CITY



MULTUM IN PARVO IN ST. LOUIS
 One of Kilgen's 'Petit Ensemble' organs provides accompaniment for vast congregation and augmented chorus

ject
 to a
 ous
 field
 may
 ing
 sist
 gan
 in t
 hon
 the

A
 on
 cept
 oug
 a s
 cert
 eno
 sibl
 wha
 who
 fide

C
 is c
 pro
 flue
 susc
 inv
 and

Ch
 gre
 ope
 the
 —J
 by
 and
 ma
 to
 wo
 to
 I d
 thi
 val

THE AMERICAN ORGANIST

January, 1937

CHURCH-MUSIC & THE HIGH-HATS

'It Aint Necessarily So' that Church-Music Must be Drab as Sermons
or Services be Reductio ad Absurdum

By PERCY CHASE MILLER

CHURCH MUSIC is a large subject in itself, and by resort to literary artifice may be made to appear even larger than it really is; one of the most obvious devices is that of making a broad division of the whole field, and of then picking the pieces apart. For example, one may divide church music into amateur and professional. Having at one period in life discovered that it was possible to subsist on the proceeds of training the choir and playing the organ in church I claim the right to speak as a professional, and in that capacity have no hesitancy in saying that with a few honorable exceptions amateur church music is not free from the reproach of incompetence.

An attempt is often made to justify amateur church music on the ground that it is well-meant and must therefore be acceptable unto the Lord, while if acceptable unto the Lord it ought to be good enough for the church. (Q.E.D.) This is a specious argument; it appears to be bad theology and is certainly morally reprehensible, for if the thing is important enough to be done at all it should be done as well as possible; that is to say it should be done by those who know what they are about, who have been trained to know, and whose efforts and knowledge alike should not with much confidence be anticipated gratuitously.

On the other hand, however, the professional practitioner is dreadfully liable to be high-hatted. This is a serious reproach, and those of us who advance into posts of larger influence, and munificent remuneration, become more and more susceptible to the contagion. Illustrations of this would be invidious, as well as quite unnecessary, so we may pass on to another dichotomy, which may be stated as follows:

Church music may be divided into that in which the congregation participates, and that in which it doesn't. This opens up the perennial discussion of congregational singing, the selection of hymns, and all that. My own life was blighted—I do not maintain blasted, but blighted it certainly was—by being compelled to attend Sunday-School during innocent and impressive years; what I chiefly remember is that we were made to stand up in rows and roar out doggerel verses set to cheap and nasty tunes. I do not say the tunes were unworthy, for no tunes could have been too lowly to be wedded to such texts, but the combination of the two was so bad that I do not see how it could possibly have been worse. After this harrowing experience it was years before I could see any value in hymn-singing of any kind, and to this day I believe

that the greater part of all hymn-singing does more harm than good. This is partly because of unintelligent selection, but not wholly for that reason.

At one period of his monumental career Archbishop Benson was brought into rather close contact with a large number of well-meaning Christians whose ways, however, were not his own, and of them he said that he feared they did not distinguish between emotional excitement and religious fervor. I wonder if the clergy, so many of whom insist on promoting what they like to call hearty singing, have stopped to consider whether what they ask, and what they often get, has any religious element in it whatever? It is easy for a sizeable group of folk to work themselves up by singing together; whether the resulting state of ecstasy is any more exalted when the text is 'sacred' rather than profane remains, I am afraid, an open question.

The old-time evangelical camp-meeting, of which we have all heard, but which very few of us have ever witnessed—it is said to be practically extinct, anyway—offered an excellent chance for working oneself up to frenzy, if so disposed, but I doubt if your congregation and mine care particularly for that sort of thing. If they want it, they can go to community sings and get it, I imagine, just as well. Saint Paul writes of "psalms and hymns and spiritual songs," but a more literal translation of the Greek gives us for the last category "pneumatic odes." Let us stop and consider whether all this campaigning for enthusiastic hymn-singing by the congregation is productive of anything much but wind!

It is not here maintained, however, that the congregation should not sing at all. On the contrary, it is quite all right that they should stand up and sing a hymn now and then; it gives them something to do and affords them the satisfaction of participation in the service, while if the hymns are such as they know, and such as they CAN sing, the results are all to the good. I could mention a church, on the other hand, which is situated somewhere in these United States, where the congregation are apt to file out wondering—and not hesitating to say so—why anyone should have chosen those hymns that nobody ever heard of before, although one must admit they are in the book! Of course the parson picked them out because the words were appropriate for that particular day of the church year, or because they had some bearing on the subject of his sermon, and he would reason that the hymns were there, and that if the people didn't know them, they OUGHT to; but a congregation treated consistently in this way is not

inclined to attach an exaggerated importance to its own participation in song, and if, after treating his parishoners in this way the parson should urge them to "join fervently in the singing of the hymns" they would take it as insult—and quite properly.

As to what sort of hymns are appropriate for congregational participation, there has been, and will continue to be, much breath wasted and much ink spilt. Just the other day I came across an article on the subject that appeared quite unconvincing; for one thing, the writer argued that the best tunes are diatonic. I suspect whoever wrote that had had a musical education, because it used to be regarded as gospel that since Beethoven wrote diatonic tunes therefore diatonic tunes must necessarily be the best. If they are the best tunes, they must be the best FOR ALL PURPOSES, so the argument continues, and consequently such tunes are the best for congregational hymns. This is a lovely syllogism, but it will not hold water. You and I know perfectly well that the best tunes are not necessarily diatonic any more than they are necessarily in the key of G-flat, and it is more than doubtful whether it is as easy to pick up by ear a diatonic tune as to acquire one that by its own intervals suggests simple harmonies for its background. Admittedly one of the noblest of our familiar hymn-tunes is Croft's "St. Anne" in which the melody goes jumping about like counters in the game of checkers in the back room of a country store. Does our brother regard this as a diatonic tune?

I am afraid the question is not so simple as that, but of course there are plenty of hymntunes that no congregation should be either asked or expected to sing. Just as it has been said by some philosopher that certain kinds of whisky are better than others, so it is true that not all congregations can sing equally well, but wrath should be tempered with judgment and no faithful flock should be vocally over-taxed. The good old method of trial and error will come nearer to solving the problem in particular cases than anything else we are prepared at this time to suggest. Quite apart, however, from the ease with which tunes can be learned and sung is the consideration of which tunes are worthy, and which trash. Here we approach a subject in consideration of which more hair has been pulled out, not only in the strife of combat but by oneself in secret and solitary wrestling with the spirit, than in almost any other. Perhaps we had best avoid this point altogether. Some sacrifice ought to be made in the interest of harmony and peace, and this would seem a good time and place to begin.

We do not want our congregations to sing trash; this is self-evident, but all the unworthy material, the accretion of centuries, in the books cannot possibly be got rid of over night. When some self-constituted reformer proclaims that, starting right now, nobody must ever again sing a poor tune to good words, nor insignificant words to any tune whatever, it is obvious that he will never get anywhere. He should bite off less, and chew harder. Still, reformers are likely to be like that.

It might be better to start with the choir, for among the many duties of the organist and choristers should be the setting of a good example; but when the big-wigs of the profession are consulted the effulgency of their high hats becomes increasingly noticeable, and it is difficult from their oracular responses to derive much satisfaction, or any pertinent advice whatever. One will tell you that the only good church-music there is was written before 1600—he means 1600 A.D., but if he were to say 1600 B.C. that would be every bit as helpful—and if the rank-and-file of the profession were to try to put this advice into practise they would never be in a position to get any benefit out of the Social Security Act!

Another says that just as little children should be seen and not heard, so truly appropriate church-music should keep itself inconspicuous—by which is apparently meant that it should be a setting of appropriate texts with music that calls

no attention to itself, or, in other words, music that is musically uninteresting, no haunting melodies, no poignant harmonies, no sequences, no contrapuntal tricks. If we had to choose between that kind of music in church and Rossini's "Stabat Mater" I do not think most of us would hesitate for long, although Rossini's "Stabat Mater" is about as unchurchly a composition (for all the piety of the text) as could be discovered by long and diligent search. The suggestion that church music be subdued and inconspicuous (like artificial heat) would seem to find a parallel in the (quite hypothetical) suggestion that church buildings be made as humble, drab and inconspicuous as contemporary skill, knowledge and facility could achieve. If music of any sort, and in any connection, is the better for being musically uninteresting, then the sooner we have no music at all, in church or anywhere else, the better.

At least, that is what you and I (being musicians of a sort) would not hesitate to decide, but can it be—perish the thought!—that we who are on the inside are thereby disqualified altogether by self-interest and prejudice? If we, who wear on our heads nothing but soft hats—or haloes—are disqualified, can we believe that those in shiny toppers are any less involved than ourselves? Are they not, if anything, even more opinionated, even more dazzled by the effulgence not only of their own hats, but of their own inner consciousness? At this point someone will rise and present a Resolution to the effect that the whole matter be referred to the clergy, with power to act; but even a unanimous adoption of this motion would not get us anywhere, for the clergy have that power already, though, to be sure, we do not always admire the ways in which they exercise it, and yet we cannot argue the matter with them.

A religious service planned and supervised throughout by the organist might rise to aesthetic heights hitherto unattained; it is doubtful, however, whether many souls would be saved. It may be just as well, from the standpoint of the church, that we cannot do exactly as we like. On the other side there seems sometimes so much opportunity for improvement that we as musicians see clearly, to which the clergy remain insensible, that we long to give them a good shaking if we only dared. We are paid, however, not only for our efforts, and for our skill and knowledge (if any), but also for our docility; our suggestions are seldom asked for and we are in most circumstances quite justifiably timid about bringing them forward, no matter how timely or how clever we may think our ideas are. He who gives his services as organist and choirmaster, by that token preserves his amateur standing, and has a right to "talk back"; if all organists possessed both private affluence and pristine afflatus the music in our churches might be a good deal better than it is: in a socialistic millennium, if everybody gets his income from the federal government direct, perhaps such a desirable consummation may be approximated. (The Editor, who is not very strong for socialism, may blue-pencil this!) [No. Let it pass.—Ed.] On the other hand, he who SELLS his services is often obliged to prostitute his abilities and his self-respect. It can't be helped, and since we can't dictate to the cloth, nor envisage a church without clergy, we shall have to fall back on our own ideals (if any) for comfort, and try to sneak their expression surreptitiously into our dominical performance. That is to say that if our work with organ and choir is to improve, the impulse must come from ourselves in nine cases out of ten, for the conservatism of the music committee, and the exotic theories of the High Hats will give us no assistance whatsoever, while the parsons will thank us for advice only when they ask for it!

Like All Gaul (of which you may have heard) church music may be divided into three parts: (a) that which is sung unaccompanied, (b) that for voices with organ, and (c) that for the instrument alone.

In spite of the prejudices of our Puritain ancestry, is it quite doubtful whether unaccompanied congregational singing ever

rose high enough towards honorable standards to deserve encouragement as music, regardless of any assumptions as to its spiritual value. We need therefore not worry about this, but may pass immediately to what is generally, though perhaps in exactly, called "a-cappella" performance by the choir. To do this sort of thing well demands a competent body of singers and skillful handling; in many cases, also, it may reveal that the organist cannot accompany very well, and knows it! Of course a large amount of excellent music has been written for unaccompanied voices; if this music is to be sung it should naturally be performed as intended, and much of it we should admittedly be poorer off without. To make a fetish, however, of such music, regardless of great, or even of rather good, church music otherwise conceived is to cut off one's own nose to spite his face, something that candid reflection discourages the truly wise—and humane—from essaying. One cannot help the conviction that much of the praise of unaccompanied service-music and anthems emanates from those who either willfully blind themselves to the existence of any other, or who play the organ so inadequately that they leave no opportunity overlooked by which they may try to discourage its use by others whose superior skill would show them up.

As regards music intended for performance by both singers and instrument in friendly cooperation, little need be said at this time and place except that in the millennium (and socialism has nothing to do with it, this time) we shall be able from the console to hear just how choir and organ together are sounding to the faithful in the pews. Meantime, many of us should be more anxious than we are to try to discover just what effects are being produced. Conspicuous surprises often await those who will conduct intelligent experiment to this end!

In the matter of organ music in the church, that shall be as genuinely and truly part of the service as may be the choral offerings, much prayerful consideration is in order. From the High Hats we occasionally hear that the noisy postlude is insufferable and wicked, and many of us are disposed to take this lying down, never reflecting that in the case of many congregations a noisy postlude is the only device yet discovered that will keep them from talking scandal, gossip and stock-market prices immediately after the benediction is pronounced. There are even in being at this moment congregations to whom loud and thunderous preludes should be played, for the same reason.

A docile flock does not need such strenuous treatment, but not all flocks are entitled to the complimentary assumption that they are properly house-broken. How nice it would be if everybody were in church, ready to listen devoutly to the first note of the prelude, and unwilling to reach for coats, hats and umbrellas until the conclusion of the postlude! Under such conditions to what heights might we not attain with our oblations of purely instrumental music? The mind reels at the very thought of this. Meanwhile most of us can only approximate what we should like to do. If our postludes are worth playing at all they are worth hearing; if we play not so loudly that they may be heard—the degree of loudness depending upon concomitant conditions—we might just as well not play postludes at all unless for practise, and I am sure we had rather not do our practising right after Sunday service. Those who are blessed with kindly, pious and peaceful congregations can play their quiet, pious and peaceful postludes, and it is well that they should; but neither the habits nor the precepts of these fortunate beings should be allowed to influence us until they have first cowed the parish in which you and I perform our humble task.

This world is a place of trial. Perhaps a good deal of it is sent as punishment for our own sins. If this be true there is all the more reason why we should not bring down more trouble on our heads by seeking health where there is no healing. Poor worms that you and I are, we cannot help envying

the self-satisfied, but that does not mean that we should necessarily respect their opinions. When we see one that weareth a High Hat we should put on our smoked glasses, and if he proffereth advice we should be as the adder that stoppeth her ears. Otherwise I am afraid we shall get into serious trouble.

—T.A.O.—

Twenty years ago T.A.O. published its first magazine and the first article therein was one by Mr. Percy Chase Miller, then the inimitable sage and wit of Philadelphia. Now he's living (and working) on America's famous island, Martha's Vineyard. How he got there we don't know. But we do know it took persistent effort to compel him to produce this article with which we begin our twentieth volume. And we also know we're proud of friends like him who have made T.A.O. possible—men who have things worth saying in print, and who know how to say them forcefully, and, on occasion, 'with delicate irony.' Our Miss Soosie may henceforth feel no urge whatever to believe anything any High Hat may tell her. Common-sense has always been superior to theory.—Ed.

List of Books on Music

Issued by National Association of Schools of Music

• Last year the Association issued its first bibliography of books of special interest to its members, and the listings include the most important books of interest also to organists. Now a supplement of 20 pages has been issued, to bring the work up to date again. Books are listed by author and the data include number of pages, year published, publisher's name, and in many cases a few words of comment or description; price is given where known. T.A.O. has found this publication of great value; our readers interested in their libraries will also find it valuable. Copies may be had by sending 25c to the Secreary, Burnet C. Tuthill, Southwestern College, Memphis, Tenn. The completeness and compactness of the work is due to Dr. Charles N. Boyd who headed the committee preparing it; associated with him were Dr. Sidney C. Durst, and Leon R. Maxwell.

Terpodian—What Is It?

• Is it a bird, animal, fish, worm, or gadget to make an airplane propeller work more smoothly? Dr. Audsley (in his superb Dictionary of Organ Stops) says the term is "derived from the Greek words . . . to delight, and song." David Buschmann invented the original music instrument in Berlin, 1816, says Audsley, and it was a clavier instrument, perhaps faintly like a piano. J. Friedrich Schulze, of Paulenzelle, invented an organ register with that name and in 1838, for the first time, inserted it in an organ, for Halberstadt Cathedral. He built others too. Then Edmund Schulze put some in, including that in the Doncaster organ, described for T.A.O. readers by Reginald Whitworth in this issue. Says Audsley: "As made by this master, the stop is formed of open cylindrical metal pipes, which have wide and low mouths, yielding a tone of pronounced reedy quality. The stop, even at its best, seems to be of little tonal value."

Kilgen Miniature Serves Vast Auditorium

• A big story can be told in a little space. One of the Kilgen 'petit ensembles' was successfully used without electrical amplification of any kind to support a chorus of 350 voices singing in the vast Municipal Auditorium, St. Louis, for the interdenominational preaching mission held in October last year. This little organ with the big tone is entirely portable, and if our engraver and pressmen have lived up to expectations the reader can notice the 'petit ensemble' at the left front of the stage in the photograph presented in the pages of this issue. Edgar L. McFadden, playing a 4m Kilgen in Centenary M. E., St. Louis, directed the chorus.

SCHULZE ORGAN IN DONCASTER

Detailed Description of One of the World's Famous Organs Recently
Renovated, Rebuilt, and Mildly Enlarged

By REGINALD WHITWORTH

DONCASTER (England) is situated in the West Riding of Yorkshire. It is a clean and expanding township on the river Don, from which in fact it takes its name. It is one of the few municipal boroughs in England possessing a Guild-hall associated with its historical past. Its race course is known the world over, for it is here that the famous 'St. Leger' is held every September.

Doncaster Parish Church (St. George's) has a history dating from the seventh century, the building having been twice destroyed by fire and rebuilt. The last fire destroyed also the fine Hill organ which was probably the second largest organ of the period. This disaster occurred in February 1853.

The Doncaster people, however, did not sit down and weep; instead they built the present magnificent edifice to the design of the late Sir Gilbert Scott. Nor was this all. They determined also to have another famous organ.

Mr. Jeremiah Rogers (the then organist of the Church) rallied his friends to raise the necessary funds. After consultation with Dr. E. J. Hopkins (together with other notable organists) the order was eventually placed with Schulze & Sons of Paulenzella, Saxony. The result was the world-famous five-manual organ so often discussed in organ literature. The instrument was opened in September 1862. The stoplist differed little from the present one, save that the entire Solo Organ was duplexed from the Swell with the exception of a Vox Humana (by an English builder) which has since been transferred to the Swell. There are other slight modifications in the present scheme. The organ was blown by several men who stepped upon vertical sliding panels (somewhat like the ladders of a hay-loft). By means of an attached rope and pulley each panel raised a diagonal bellows 10' by 5' which, by its own weight, exerted pressure on the wind. There were twelve of these contrivances in all.

In 1894 Messrs. Abbott & Smith (of Leeds) put in a new blowing apparatus driven by a gas engine, and also provided a new console with tubular-pneumatic action to the Pedal and drawstops.

In 1910 the old duplexed Solo Organ was replaced by a new department, and tubular action was applied to all five manuals. Several new stops were added at this time and also electric blowing. This work was carried out by Messrs. Norman & Beard of Norwich.

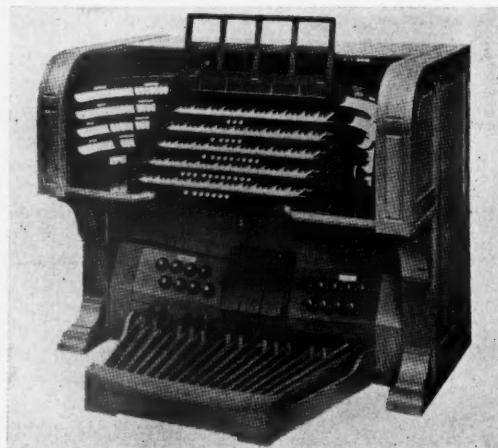
The workmanship displayed in both these renovations was such as to call forth praise from the last renovators, Messrs. J. W. Walker & Sons (London). Much of this action was used again in the recent rebuild.

A new Rockingham electric fan blowing plant was installed in 1934 towards the end of which year the awful state of dirt (increased by work on the church fabric) had reduced the organ to a pretty sad state, and the church council instructed Messrs. J. W. Walker & Sons to carry out a complete restoration.

This included the renovation of the pipework; electrification of the action; a new all-electric console placed on the opposite side of the chancel (the old keyboards being incorporated); new reservoirs and connections; and the removal of the old blowing plant to make room for a vestry. The writer esteems it a great privilege to have been associated with Dr. Percy Saunders and Messrs. Walker in the restoration of this noble organ.

Lack of funds prevented us from carrying out ALL the work we desired to do. The chief omissions in our complete scheme are: (1) The extending of the manual compass from 58 to 61 notes compass and the pedal from 29 to 30 (or 32) notes compass; the console is so built that the extended compass can be completed at a later date. (2) The addition of several desirable stops marked * in the stoplist and prepared for in the console. (3) The revoicing of the Great and Pedal reeds and the Tuba. It is hoped that some wealthy friend may come along and enable us to complete the work one day.

There are no borrows on the manuals, but twelve of the twenty-five Pedal stops are octave extensions. All stops run through except where stated.



CONTROLS FAMOUS ORGAN

New Walker console of the world-famous Schulze organ in the Parish Church of Doncaster, in Yorkshire, England

DONCASTER: PARISH CHURCH

Schulze & Sons, Completed September 1862

Alterations, Norman & Beard, 1910

Complete Restoration, J. W. Walker & Sons, 1935

Organ-Architect Consultant, Reginald Whitworth

Organist, Dr. Percy Saunders

Reopened by Dr. Saunders, Sept. 26, 1935

Approximation: V-88. R-112. S-101. B-13. P-6037.

[After testing the various means of representing this stoplist in type we have concluded that the best and simplest way after all is to follow T.A.O. standards in the Pedal Organ where alone borrowing is resorted to. There the extensions are clearly indicated to the eye; one and the same rank of pipes goes under the same name irrespective of what may have been engraved on the stopknob, for it is pipes that speak, not knobs. The organ world's effort is to preserve the art of Schulze, but we believe it will be best for all concerned if his mistakes in nomenclature are not perpetuated; we therefore make the few minor revisions necessary to represent the registers by their correct names, following no less an authority than the greatest of all organ research workers,

George Ashdown Audsley, Englishman by birth, training, and inclination; American by adoption.—Ed.]

PEDAL 3 1/2" (reeds 5 3/4")		4	Principal
32	SUBPRINCIPAL		Harmonic Flute
16	MAJOR BASS		Stopped Flute
	Subprincipal		Viola d'Amore
	OPEN BASS	V	Mixture
	VIOLONE	III	Scharf
	DULCIANA*	IV	Cornet tc
	SUB-BASS	16	Bassoon
10 2/3	QUINT BASS	8	Trumpet
8	Major Bass		Horn
	Sub-Bass		Hautboy
	Violone		Vox Humana
	OCTAVE BASS	4	Clarion
6 2/5	GREAT TIERCE		Tremulant
5 1/3	Quint Bass		
4	Octave Bass		
3 1/5	Great Tierce		
II	MIXTURE 12-15	16	Lieblighbourdon
II	Mixture 8va	8	Geigenprincipal
32	POSAUNE		Flauto Traverso
16	Posaune		Lieblighgedeckt
	BOMBARDE		Flauto-Gambe
	FAGOTTO		2r tc
	Bassoon (Swell)*		Viola da Gamba
8	Bombarde		Gemshorn
	HORN		Salicional
	Fagotto	4	Geigenprincipal
4	Horn		Flauto Traverso
			Lieblighfloete
			Quintaten
			Flautino
			Trompette*
GREAT 3 1/2" (reeds 5 3/4")			
UNENCLOSED			
32	Sub Bass tc	8	Trompette*
16	Double Diapason		
	Bourdon		
8	Diapason-1		
	Diapason-2		
	Diapason-3		
	Stopped 'Diapason'		
	Hohlfloete	8	Tuba
5 1/3	Quint		Clarinet
4	Principal		Orchestral Oboe
	Stopped Flute		Tremulant
	Gemshorn		
II	Twelfth-Fifteenth		
V	Mixture	2 2/3	Nasard*
III-V	Cymbal	2	Piccolo*
IV	Cornet	1 3/5	Tierce*
16	Trumpet	1 1/7	Septieme*
8	Posaune	1	Piccolo*
	Trumpet		
4	Clarion		
SWELL 3 3/8" (reeds 6")			
EXPRESSIVE			
16	Bourdon		
8	Diapason		
	Terpodian	4	Flauto Dolcissimo
	Harmonic Flute		Celestina
	Rohrfloete	II	Harmonica Aeth-
	Echo Gamba		eria 12-15
	Voix Celeste tc		Tremulant*

COUPLERS 18:

Ped.: G. S. C. L. E.

Gt.: S. C. L.

Sw.: S-16-8-4. L.

Ch.: S. L. E.

Solo (L): L-16-8-4.

Combons 45: P-8. G-8. S-8. C-6. Solo-4. Echo-3. The Pedal Organ combons are operated by toe-studs; Swell combons are duplicated by toe-studs.

Reversibles 7: Hand: G-P. S-G. L-G. Foot: G-P. S-P. C-P. L-P.

Triplicate Piston: Mutations on Solo, Choir, or both.

Crescendos 3: Swell, Solo, Echo.

Pressure Cancellor on all stops. [By pressing a stoptongue down to its second-touch, it automatically cancels all other stops drawn on that division. We believe this device was invented and first used by the Hall Organ Co. for its 3m-40s organ built in 1929 for the Reformed Church of Harlem, New York City.—Ed.]

The new five-manual console is a fine piece of work, the stoptongues being arranged on sloping quadrant jambs with no stops over the manuals. Every stop is within easy reach and is equipped with Walker's second-touch cancellation (an immense help). All the old Schulze soundboards are, of course, used again. This meant the retention of a good deal of pneumo-tracker action, chiefly for the four windchests of the Swell. Unfortunately some little noise is inevitable in this type of action. The response, however, of this electro-pneumatic-mechanical action is delightful.

It is to the eternal credit of the church authorities that before all else they placed the restoration and preservation of the Schulze pipes, and personally I cannot thank Messrs. Walker too much for the reverent way in which their staff carried out this deal.

Just a few remarks on the tonal side of the organ. To do this subject justice would need almost a complete issue of T.A.O. Here are a few salient features, however.

Open Diapason No. 1 is a large heavy-wind stop by Norman & Beard. It does not form part of the true chorus, though it is by no means useless. The real glory of the organ is the Great Diapason chorus, including of course the marvelous mixtures. It is said that Schulze had not quite a free hand at Doncaster, hence the Diapasons lack something of the wondrous ring of those at Armley, and Tyne Dock. This is probably true, though the Great 4' Principal possesses that remarkable quality and literally makes one sit up and take notice. The whole chorus, however, is a pure joy and the mixtures are definitely timbre creators, not mere noise machines.

No less a joy is the miniature chorus of the Echo Organ, which breathes its luscious message on but 1 3/8" wind!

The tone of the 32' free reed and its extension borders on the comic, but used with the other stops it adds no small grandeur to the Pedal ensemble. The wooden 16' Violone in this department, once heard, will be remembered with delight. The Pedal extensions are very interesting for their period. The pipes (including 32') stand on SLIDER CHESTS!!

The whole organ (Solo excepted, of course) is a true and noble ensemble instrument. It must be heard to be at all appreciated.

The lovely Solo Organ, and Swell strings (Echo Gamba and Celeste) are by Norman & Beard. By the way, the Swell Terpodian is a kind of reedy Salicional.

Those wishing a more detailed account of the tonal side of this glorious organ are referred to an article of mine (which is still available) published in THE ORGAN, No. 59, for January 1936. The appended details of Schulze pipework etc. are taken from that article (slightly corrected) and I take this opportunity of thanking the Editor of THE ORGAN, A. W. Fitzsimmons, Esq., for his kindness in permitting me to write these notes for T.A.O. and also of thanking Messrs. Walker for their trouble in getting out the above details for me.

The present distinguished organist is Percy G. Saunders, Esq., Doctor of Music (London University) and Fellow of the Royal College of Organists. He reopened this famous organ after its dedication to the service of Almighty God on September 26th, 1935. I owe to him my sincere thanks for his many personal kindnesses to myself and visiting friends. He sets

a magnificent example by his readiness to show his glorious instrument to all who are really interested.

DETAILS OF SCHULZE PIPEWORK

GREAT ORGAN

Open No. 1 (Norman & Beard). Seven lowest notes, open wood. Diameter of lowest G, 5 3/4"; tenor-C, 4 1/2"; middle-C, 2 1/2".

Open No. 2. Spotted metal. Diameters: CC, 6 1/2"; tenor-C, 3 3/4"; middle-C, 2 1/4"; treble-C, 1 5/16".

Open No. 3. Spotted metal; twelve lowest notes, open wood. Diameters: tenor-C, 3 1/8"; middle-C, 1 7/8"; treble-C, 1 1/8".

Double Open. Lowest two octaves, open wood. Diameters: middle-C, 3 1/2"; treble-C, 2 1/16"; top-C, 1 3/16".

Sub-Bass 32'. Inside measure: tenor-C, 8x6 inches; middle-C, 3 1/4 x 2 1/4; treble-C, 2 x 1 1/2; top-C, 1 x 7/8.

Stopped 'Diapason'. Middle-C, up, metal. Inside measure: CC, 4 3/4 x 3 1/2; tenor-B, 1 5/8 x 1 1/4; middle-C, 1 5/8"; treble-C, 1".

Hobfloeete. Triangular from tenor-C up, grooved into Stopped 'Diapason' bass.

Principal. CC, 3 3/8"; tenor-C, 2"; middle-C, 1 3/16"; treble-C, 11/16".

Quint. Lowest two octaves, wood; middle-C up, metal. CC, 3 x 2 3/8; tenor-B, 1 1/8 x 7/8; middle-C, metal, diameter 1 1/4".

Stopped Flute. Lowest octave, wood; tenor-C up, metal. CC, 2 5/8 x 2 1/16; tenor-C, diameter 1 5/8".

SWELL ORGAN

Bourdon. Lowest three octaves, stopped wood; treble-C up, metal (stopped).

Robrfloeete. Three octaves, wood, stopped; treble-C up, metal, with sliding chimney caps.

Open Diapason. Lowest octave, wood, open. Diameters: tenor-C, 3 1/4"; middle-C, 2"; treble-C, 1 3/16".

All the rest of the Swell pipework is of normal scaling; reeds throughout the organ are of generous scale.

CHOIR ORGAN

Lieblichbourdon. CC, 5 1/2 x 4; tenor-C, 3 1/8 x 2 3/8; middle-C, 2 x 1 1/2; treble-C up, metal, diameter 1 1/4".

Geigenprincipal 8'. Lowest octave, open wood. CC, 4 x 2 3/4; tenor-C, 2 1/2"; middle-C, 1 5/8"; treble-C, 1 1/16".

Viola da Gamba. CC, 4"; tenor-C, 2 1/4"; middle-C, 1 3/8"; treble-C, 13/16".

Flauto-Gambe, 8', tenor-C, two ranks. Clarabella and separate Gambe drawn together.

Gemshorn. Conical from tenor-C; lowest octave, zinc. CC, 3 1/2"; B, 2 1/4".

Salicional. Same scale as 8' Viola da Gamba, but not barred.

Flauto Traverso. From CC to tenor-F-sharp, stopped wood; from tenor-G to middle-F-sharp, open wood, inverted lips and very narrow mouth; middle-G to top, cylindrical (wood).

Lieblichgedeckt. Lowest two octaves, wood; middle-C up, stopped metal.

Flauto Traverso 4'. Lowest C to tenor-G-sharp, open wood, inverted lips, very narrow; tenor-A to top note, cylindrical (wood).

Lieblichfloeete. Lowest octave, wood; tenor-C up, stopped metal.

Geigenprincipal 4'. CC, 2 1/2"; tenor-C, 1 1/2"; middle-C, 15/16".

Quintaten. Stopped metal throughout.

Flautino 2'. Small-scale fifteenth.

ECHO ORGAN

Tibia Major. Small-scale double with metal treble (stopped).

Harmonica. Open wood, small scale, inverted lips.

Vox Angelica. Dulciana, small scale (not barred).

Flauto Amabile. Stopped bass; metal treble (stopped).

Flauto Traverso. From CC to tenor-G sharp, grooved into Flauto Amabile; tenor-A to middle-G sharp, cylindrical wood; middle-A up, cylindrical wood and harmonic.

Celestina. Of similar scale and character as Vox Angelica.

Flauto Dolcissimo. Inverted, conical, metal; largest diameter at top and very narrow mouth.

Harmonica Aetheria. Two ranks: a small-scale twelfth and fifteenth.

PEDAL ORGAN

Sub-Principal 32'. Inside measures: lowest-C, 17 x 13 1/2; middle-C, 10 x 7 1/2; top-C, 6 x 4 1/2.

Open Bass. In west front; lowest-C, 11". (The only unextended Pedal stop.)

MIXTURE COMPOSITION

Great Mixture 5r. Two breaks: tenor-G and middle-G.

15-19-22-26-29—CC

8-12-15-19-22—tenor-G

1- 5- 8-12-15—middle-G to top-A

Great Cornet 4r. From tenor-C; no break.

CC to lowest B: 17 (one-rank).

Tenor-C to top: 8-12-15-17.

Great Cymbal 3-5r. Three breaks: tenor-C, mid.-C, treble-C.

15-19-22- - —CC

12-15-19-22- —tenor-C

8-12-15-19-22—middle-C

1- 5- 8-12-15—treble-C to top

Swell Mixture 5r. Same composition as the Great 5r Mixture.

Swell Cornet 4r. Same as Great Cornet, but goes down only to tenor-C.

Swell Scharf 3r. One break.

15-19-22—CC

8-12-15—middle-C to top

Readers wishing for particulars of the organs previous to the Schulze organ at Doncaster, will find those details in an article of mine in THE ORGAN, No. 33, July 1929.

—t.a.o.—

T.A.O. readers will recognize Mr. Whitworth as the author of three books on the organ, all of which have been endorsed in our review pages: The Electric Organ, The Cinema and Theater Organ, and A Student's Guide to the Organ. All are published by Musical Opinion, London, and are obtainable from T.A.O. office, as a service to its readers. The last-named book has been especially recommended to teachers as a gift to beginners in organ study, as it clearly explains the fundamental principles of the organ in a way to save much valuable time at lessons. Our computation of size, as given at the head of the stoplist, is based on facts presented by the Author; it may not be entirely accurate but is approximately so.—Ed.

Is the 16' S-C Standard?

• Q.: "We are rebuilding our organ and there is a controversy over the inclusion of the 16' Swell-to-Choir coupler. Isn't this a standard coupler for a 3m organ?"

A.: Stops and couplers are matters of use, not of measurements; therefore standard is the wrong word. The question rather is, Is the 16' S-C useful? And the final authority is contemporary practise here in America. We consulted all 3m stoplists in our 1936 issues which included the itemized list of couplers and found that in six such organs, five of them included the 16' S-C; the only one that omitted it was a residence unit. Among the five that included it were the practise organ in Columbia University, and the two organs designed by G. Donald Harrison for Calvary Church in Memphis and the Church of the Advent in Boston.

The answer is rather emphatic: The 16' Swell-to-Choir coupler should be included.

THE WILLIAM C. CARL CAREER

Brief Sketch of One of the Great Organists of His Age and a Little
About Each of His Varied Achievements

By T. SCOTT BUHRMAN

ONE OF THE great careers of the organ world has written its last chapter. As announced last month, Dr. William Crane Carl was at death's door as we went to press. Dec. 8 death came. He has played his last recital, played his last service; but he has not taught his last lesson, for lessons of the kind Dr. Carl gave his innumerable pupils and friends, both at the console and by his own example, are never-ending; others, following his example and precept, give them after him.

Dr. Carl was born March 2, 1865, in Bloomfield, N. J. He took his general schooling there and at once turned to music, studying organ with that great organist of his day, Samuel P. Warren; in 1882 he became organist of the First Presbyterian, Newark, N. J. Definite facts are few and far between, but presumably it was in 1890 he went to Paris to study with Guilman and the friendship of the two men was mutual and persistent to the end. In 1892 he became organist of the Old First Presbyterian, New York, and his career began. From 1893 to 1900 he was conductor of the New York Baton Club, a mixed chorus of 75 voices; in 1899 he founded the Guilman Organ School; in 1909 the French government made him an Officer de l'Instruction Publique, in recognition of his recital activities in fostering a favorable reception for French music in America; in 1911 New York University conferred on him an honorary Mus.Doc. degree.

Such are the facts, catalogued. In 1906 I came to New York to enter the Guilman Organ School. It was, if our records are correct, the first school to be established in America where organ-playing and all its associated studies were concentrated upon. Dr. Carl was its founder, its director, its guiding spirit; Alexander Guilman was its honorary president. Dr. Carl was a bachelor and lived with his sister, just around the corner from the School headquarters in the Old First, and it was to their home I went first, there finding in Miss Carl an admirable and gracious lady who lived and worked in the unofficial capacity as School Mother.

The Church and the School were busy places in those days, as in these. Organ-playing by and large was still on the Dudley Buck side, and of the gummy order; but this young American, freshly back from Paris and the clean-cut playing of Guilman, began to show America something new in organ-playing. Recitals were inaugurated—free public organ recitals. And crowds began to attend. They swelled rapidly and it's a matter of record that the playing of Dr. Carl drew such crowds that special police guards were always stationed on Fifth Avenue at Twelfth Street to preserve order and keep the Avenue passable whenever a William C. Carl free public organ recital was the program of the evening. And that has not happened in New York City since those good old days.

My first personal taste of a William C. Carl recital in the Old First was back in 1906 or perhaps 1907. It was, as I recall it, a program featuring organ transcriptions from Wagner's "Parsifal." I arrived early, and just managed to find a vacant seat in one of the less-desirable sections of the auditorium; through the recital there were people standing along the walls in the side-aisles of both the main auditorium and the two galleries. And that hasn't happened either since the William C. Carl recital days.

Why did such crowds gather? The answer is suggestive, to any open to suggestion. First of course was the age. No

radio, no moving-picture theaters of any account, nothing much to entertain the public without cost, so they went. We can't do anything about that now. But second are other things we can do something about. They have to do with what Dr. Carl played and the way he played it. First he played variety. His program always contained an example of each of the main elements of musical entertainment. There was always the sprightly rhythm—caprice, scherzo, something rhythmic that was sure to go. Also there was always the sweetly melodious, the sort of a thing that could be hummed or whistled afterwards. And then there was the richly harmonic, colorful piece of music, put on to show how rich and warm an organ could be. These things were there for the public—rhythm, melody, harmony. And the public came for them. They were always good music, always fine music; never anything sub-standard. Though he didn't have time to say much about it at lessons, Dr. Carl was a supreme colorist. He could and did paint pictures no other organist of his day even thought of painting, and he did it with a delicacy, charm, precision, and clean-cut technic that were models of perfection. And of course to all these things he added the sterling pieces of organ literature of all schools. His recitals were real music, classic music, but they were never stodgy.

This era went along with him for a decade or two before the times and temper of the age changed and brought about the abandonment of his annual series of recitals. By then the School had grown to such proportions that he was giving organ lessons from eight or nine in the morning till six in the evening, sometimes returning for evening lessons, and often teaching on Saturdays. It's a wonder his physical strength lasted through it. In that day he was undoubtedly the premiere concert organist of the country. He played with the Theodore Thomas Orchestra, New York Symphony, and others; and his fame spread to the far north and made him the first concert organist to play in the Klondike.

When Dr. Carl left Paris and became organist of the Old First, music was in a crazy stage in American churches. As formerly reported in these pages, the First Presbyterian Church in New York City got along with a tuning-fork as its only music instrument until Dr. Carl became its organist in 1892 upon the installation of the Roosevelt organ in the rear gallery. "The soloists were permitted only to sing Psalm tunes, and those unaccompanied. Church music at that time was a novelty and not at all liked by some members of the congregation." Dr. Carl changed all that but "it was at first necessary to submit the organ music for the inspection of the clergy," in order to satisfy the notions of the old order that was dying.

Forty years later that same church celebrated its first and only organist to date by persuading him to give three recitals, as in the days of old, and then gave him a dinner at the Brevoort Hotel and placed a bronze plaque of him, made by Alexander Finta, on the wall of the choir of the church (pictured in our April 1933 pages). The original Roosevelt organ in the rear gallery had in the meantime been replaced by a Skinner housed in the newly-rebuilt chancel section of the auditorium. Back in 1901 when the Guild took a consensus on that newfangled and somewhat crazy concave-radiating pedal clavier, Dr. Carl was the one and only organist with enough vision to vote in favor of it; the other thirty-two voted

unanimously against it, thus preserving their dignity. Dr. Carl was already several decades ahead of the rest of them. In 1934 when he as usual spent his summer in Europe he chanced to learn about a service marking the 450th anniversary of Martin Luther; he promptly set about securing copies of the whole group of selections and that winter presented that same service in the Old First.

On June 13, 1935, Dr. Carl began a friendly letter:

"You will be surprised when I tell you that I have decided on a Sabbatical year from the Guilman School . . . I have long wanted extra time for many things I should have done. Now I hope to do them. Nevins will have full charge of the School during my holiday."

Willard Irving Nevins was first a pupil of Dr. Carl and later one of the teachers on the faculty of the Guilman Organ School; finally he was Dr. Carl's first assistant and righthand man in everything pertaining to the School, and to him Dr. Carl relinquished the reins at the close of the 1934-35 School year. Mr. Nevins, for so many years in closest touch with everything pertaining to the growth of the School, carried on just as before, and upon the reading of Dr. Carl's will, the School was turned over entirely to Mr. Nevins, which is as it should be; for even in his first year as director Mr. Nevins scored several important forward steps both in curriculum and in faculty.

The School faculty today, headed by Mr. Nevins, includes Norman Coke-Jephcott, Amy Ellerman, A. Walter Kramer, Viola Lang, Anne Versteeg McKittrick, Hugh Ross, George William Volkel, and Frank Wright. In the good old days the graduates of the G.O.S. were so uniformly successful in attaining their A.A.G.O. and F.A.G.O. certificates that some observers got the notion there was a secret connection somewhere. The secret was nothing more than the thoroughness with which Dr. Carl schooled his graduates; anyone knowing either the G.O.S. or the A.G.O. would know that success with the examinations could be based on nothing but ability to pass the tests.

Dr. Carl's list of pupils and G.O.S. graduates runs into the hundreds and among them are many who have made their names known throughout the nation. He never indulged in composition to any extent, though in the early days he edited and compiled several collections of organ pieces which were models of value sans padding. As a choirmaster for the Old First he was so superior as to make that church rank among the three or four best in the City. His choir at its best sang with the same sort of finish that marked his recitals during his prime, and even in recent years when he may have been slightly sensitive about his age, his music was as fresh, vigorous, and clean-cut as though directed by a man in his prime. Instead of following a hackneyed selection of rather decrepit oratorios already done far too frequently in America he formulated unusual services that were more original and certainly more interesting—such as the Martin Luther service he brought back from Germany, Three Afternoons of Cathedral Music, a special Good Friday service consisting of the Vaughan Williams "G-Minor Mass" and selections from Bach's "St. Matthew," and a service based on selections from the three-choirs festival in England.

The end of a great career came as the fall season opened. Oct. 8, 1936, he was taken to the hospital and on the 20th the first operation for intestinal obstruction was performed; he rallied but slowly and the second operation could not be performed till Nov. 16. Then followed several trying weeks, till the end came on the night of Dec. 8, 1936. Funeral services were held in the church he had faithfully served for forty-four years and his body was interred in the family plot in Bloomfield, N. J. He is survived only by a niece.

Personally, he was witty, chatty, eternally good-natured, likable, rather high-strung nervously, and quick moving. He never spoke ill of others. He never forgot his friends or pupils. And he never grew old professionally. His church

programs for the 1935-36 season were even more brilliantly planned than any in his earlier days. It's a wonder the strain of incessant teaching did not kill him decades earlier. It never did kill his heart, his good humor, his kindliness. Some objected to his use of publicity in his early days, but Dr. Carl minded his own business so supremely well that he was too busy ever to find fault with what other professionals did or what they cared to think of what he did. And we who knew him best will cherish his memory in our hearts so long as we live.

Of what will those memories consist? First, of a man who was always kindly, always courteous even toward his enemies, always cheerful, always trying to be helpful to his pupils and to his friends. Second, of a man who contributed more than any other of his age to fostering the development of the organ recital. True, his work in founding the Guilman Organ School was and is and will increasingly be of profound importance in the professional organ world. Also his work as choirmaster ranked him as one of our finest. But in spite of these achievements, his work as concert organist, I think, did more for the organ world than anything else he undertook; and because the present generation knows so little about that work, and because Dr. Carl himself was so justifiably proud of it, I emphasize it in tribute to him. As a matter of fact, Dr. Carl's free public organ recitals in the Old First brought him infinitely greater fame than Dr. Farnam's free public organ recitals in the Holy Communion later brought him, and the only reason that it is not universally recognized in America today is because Dr. Carl's achievement came too early for most of us to know anything about it. Truly, one of the great men of the organ world has passed from us, but memory of his achievements and of his grand kindness and personality will never pass from the hearts of those of us who knew him best.

Will it Be Mediocrity? or Perfection?

By Herbert Ralph Ward

• Organists who really WORK at the difficult task of perfecting the things they undertake are quite rare. As it is so easy to follow the line of least resistance, the majority begin, but meeting with difficulties, leave it undone. Organists of this type are the hardest to please. They are the severest critics of other men's work. At a recital they condemn the soloist, hinting at perfection—unattainable by even some of the greatest masters who practise at least four hours a day. If the soloist strikes but one false note, "He's no good," is their estimate.

This reminds me of a true story told me by a German organist. He was listening to an organ recital in Berlin played by a great German artist. Beside him sat two young American organ students. After a wonderful performance of the great Fantasia & Fugue in G-minor, one of the students turned to the other: "I don't think so much of his playing." The other answered: "No, he's not so hot. I know an organist who can play it twice as fast." My friend turned to them and said: "Gentlemen; I am so glad to meet two organists who seem to have such a profound conception of the immortal Bach."

The great factor in winning success is WORK. The chances of remaining obscure are great, if you don't work. If a thing is worth the effort, do it to the best of your ability.

"By dint of hard work and sacrifice, I rose to my position," said one successful organist.

If you are still doing everything possible, to the best of your ability, for your employers, keep up the good work. Someone will hear of you, and come to you, offering a better position. Remember the adage: "Be true to your work, and your work will be true to you."

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Anthems & Organs on the Up & Up

WOULD the profession condemn T.A.O. if we proposed an alliance of all conservatories and organ teachers so that their pupils not at the moment engaged could be placed at the disposal of churches which would thus obtain organists without salary? It's a splendid idea. It would give the deserving students experience, it would cost the church nothing, it would put unused organists to useful Sunday work. Why not?

Once again it is necessary to point out the folly of doing that same thing in the realm of published music. A circulating library of anthems is in the last analysis the worst thing that could happen to the cause of better church music.

The facts pro and con have already been published but in view of recent developments we repeat them.

The advantages of the proposed plan:

1. Anthems that have been discarded are put to use.
2. Churches secure music without paying justly for it.

The disadvantages:

1. Churches are encouraged to think they can secure good music without paying a fair price for it, and they already hold far too low an estimate of the monetary value of music in the services.

2. The quality of music thus emphasized to churches where it is especially essential to encourage a higher standard would be of the lowest; no organist would donate to the proposed circulating library any set of anthems fit to be used in his own service. Therefore only inferior anthems would gain circulation.

3. What little profit otherwise would and should go to the publisher to help reward him for the money he invested in publishing an anthem for the church world would be taken from him. Would anyone expect publishers to be foolish enough to invest their money in publishing new anthems if the professional organ world sets up a special device to encourage churches not to buy their anthems but to retrieve them from the waste-basket?

4. Composers of church anthems written to meet the higher needs of today would not find much sympathy from the publishers to whom they submitted them with the request that the publisher supply the money and sales-machinery to put the anthems before the public. Composition of church anthems would die of starvation.

5. Since the publishers are not fools but keen-headed business men, they would soon find some way of protecting themselves legally or financially against the scheme. If legally, all organists would suffer a further handicap in lawful restrictions placed upon them in the use of anthems. If financially, the price of anthems would be raised and all would suffer the consequences whether guilty of instigating the scheme or not.

Frankly, on first thought it does sound like a good scheme to put unused anthems to work. It sounds equally good to put unused conservatory pupils to work too, but would any organist enjoy being deprived of his income by the operation of such a scheme? Neither would the publishers and composers of America enjoy seeing such a scheme put into force against them and their rightful properties.

We suggest to those responsible for the present version of the circulating library that they drop the idea as unworthy of professional church organists.

No, it's not the time for undermining the foundations upon which any particular sections of the church world must rest for security. It's a time for cooperation, for working for the benefit of all—for following tried and proved methods, not devising fantastic schemes, no matter how idealistic they may seem on the surface.

When it becomes fitting for professional organists to wear the cast-off clothing of their more successful brethren, then perhaps it may be time to ask choirs to sing and congregations to listen to the cast-off anthems of other churches.

Are we claiming to worship God in our churches or worship economy?

Isn't there something more important to build up to than saving a few pennies?

—t.s.b.—

As we turn into a new year we also begin the long tedious journey back toward prosperity. It is not here yet but it is definitely on the way. We can speed it best by our cooperation all along the line. For the present the branch of the organ world that needs cooperation most is the organ-building industry. An organist makes his best success when he has the best and richest organ to work on, and richness in organ music depends alone upon the size of the organ.

The organist is primarily concerned with his ability to make such rich and appealing organ music in church that he can not only hold his job but, better than that, earn an increasing salary. Why not? Isn't real organ music the finest one-man music possible to draw from any one-man instrument in the wide world? Why then should not the organist be the most successful of all practical musicians? In addition to his native capacities he has back of him that unique demand created by the church for his services every Sunday of the year.

The organist's duties are many, but one of them is to give sane, unbiased, expert opinion to his church when the music equipment of the church is under discussion. And there cooperation will pay its largest dividends. The organist who stands firm for giving the organ-builder a square deal, instead of extorting from him by one means or another more organ than the organ-fund is sufficient to pay for, will in the last analysis be merely doing his best for the profession at large. An organ is a complicated, expensive piece of equipment. For five centuries in France and Germany, where the instrument and its literature have been best cultivated, the organ has been treated with respect, with veneration. Not in these countries can we find its name and fame deteriorated because of commercialism. There, an organ is an organ, nothing more, nothing less. And nothing but an organ is an organ.

And there too the organist labored for the organ-builder, not against him. How many organists are there who would not like to have a four-manual of a hundred or more stops? And can such instruments result in increasing number when organists themselves fail to champion the cause of the organ-builder and see to it that his product is properly understood and respected when purchasing committees are meeting? We are in the midst of a tight era, commercially; the tendency is

to cut the expenditures wherever possible. A layman doesn't know if a proper organ should cost two thousand dollars, twenty thousand, or fifty; heaven help the poor church burdened with an organist who doesn't know either.

One of the finest things that ever hit the organ world is the recent attention to miniature organs cut down to such size that the organist himself can afford one. But, like all other fine things, this is running the grave danger of reacting against everything that is fine in the whole organ world—church services, organ preludes, organ recitals, organ composition. Would we expect a cultured public to pay much attention to organ recitals played habitually on two-manual organs of a dozen voices? Could the Philadelphia Orchestra pack the auditorium for every concert if it reduced its forces from a hundred and twenty instruments down to a dozen? Ridiculous, of course. But we're dangerously near being guilty of perpetrating that very piece of idiocy in our own world of the organ.

Organ salesmen close contracts but they can't sell organs; organists must do that by making their music so appealing that organs will be worth buying. And now when money on the collection-plate is scarce, the tendency of the purchasing-committee is to believe their eyes instead of their ears and brains, and wonder why they can't buy an adequate organ for a lot less than the twenty, thirty, forty, or fifty thousand dollars a respectable church ought to pay for an organ. Who can put a stop to this cankerous disease of the church-brain? The organist alone. His interests are not financial; he gains nothing financially, whether the organ costs five thousand dollars or fifty thousand. Naturally his church can readily understand that and will value his disinterested advice accordingly.

In the frivolous days half a century ago some loud-speaking gentlemen said the size of an organ should depend upon the size of the auditorium, and thoughtless persons accepted it even though they knew better. Size of the auditorium has nothing whatever to do with it. The thing to consider is the character of the music we want the organ to provide. If the congregation is satisfied with a minister whose stock of sermons consists of about fifty, which he repeats over and over again till nobody but the nobodies attend his services, and his vocabulary of words and ideas is so limited that a ten-year-old boy could write all his sermons, then the organ can't be small enough to fit such a congregation. We'd suggest for them a one-stop organ unified to the limit; they won't ever know any better anyway.

Just now in this particular era the organ and organists are on the upward climb. The public like us better, are beginning to understand us, don't ask us to play Lemare's Andantino too often, even listen attentively to a Bach fugue now and then. Now is the time to make hay. But if we are to get anywhere we must of necessity have adequate organs to work on. They're worth fighting for. If your church says the organ fund is to be twenty thousand dollars, take no rest till you've changed it to thirty thousand, or at least twenty-five, and if you can't even add five thousand, be sure you get your wholesome advice in at the last minute to add at least two more registers to the final specification before the contract is signed. If the church says the organ is to cost forty thousand, set to work at once to raise it to fifty. And if you just can't get it up to that, after you've talked personally with every man and woman on the whole official board, keep at it till you've made them write in six more registers before signing the contract. Ask them if they want a Philadelphia Orchestra for their music or a Paul Whiteman jazz-band; they'll see the point if you persist long enough.

These new miniatures, now offered by so many of our best builders, fit into the scheme not as church organs but for the chapel, Sunday-school room, and organist's study. Even more effectively they fit into the private homes of the average citizens who are music-minded, and if we of the organ profession can see to it that a thousand fine homes buy them during 1937

we'll have accomplished something to brag about. And the best profit will not go to the organ-builder but to the organ player and organ teacher. Probably a thousand piano lessons are given to every ten organ lessons. Why not change that? In reality, the piano is a drab, one-color instrument. The smallest of the miniatures is at least a three-color instrument. Show your piano students these facts some day when giving a piano lesson, and encourage the young lady or the young man to look enviously at the greater tonal wealth of the miniature organ; then be sure to mention the surprising fact that such a genuine organ can be bought for as little as two thousand dollars, with two, three, or even five years to pay. Get a youngster started after his dad's pocketbook and sales will follow as certainly as New Year's follows Christmas. Why not? We have nothing to lose, but tremendously much to gain.

—t.s.b.—

What to do when life grows unnecessarily rough was the problem that, correctly solved, perhaps had more than anything else to do with the nation's mourning on November 18th when the newspapers throughout the land made it known that the beloved Mrs. Ernestine Schumann-Heink had died the evening before. She was 75 years old. The World War brought untold misery for her. She had sons in both the German army and in the American. But she had character too. Who else, known throughout the art-worlds of all civilized countries, could have met that tragic situation and still kept her head?

By the time these lines are printed, Christmas will have passed, and with it the experience of Christmas radio programs without the singing of "Silent Night" by this grand old woman. It was a tradition in my home to listen to that song of hers at Christmas.

Mrs. Schumann-Heink was born June 15, 1861, in Prague, Austria. Her first American appearance was made Nov. 7, 1898, and in 1905 she became an American citizen. At the time of her death she resided in Hollywood, Calif. In 1934 she was scheduled to sing in Carnegie Hall at a protest-meeting against oppression of the Jews and received a letter threatening her with death if she sang; it was signed "True Friends of Germany." She said to the audience: "They can't scare me. I am too old for that. I will sing, when and where I please." She was truly "The Beloved American Mother." Introduced as such at the 1935 convention of the American Legion, "delegates and visitors shed tears" as she sang.

If she had artistic temperament the public never knew it. She had character, eloquent character. "The Beloved American Mother" was truly a grand woman.—T.S.B.

Note or Tone, Which?

• "In the article by Dr. Kock I am questioning his use of the word note. He seems to use it for tone, and also for key. What does he mean? Am I too exacting? Tone: a sound having definite pitch. Note: a symbol representing duration of sound." William Powell Twaddell is the challenger and he's right. Dr. Kock was so much interested in the thoughts he was expressing that he didn't bother about words any further than to see that his meaning would be clear. The Editor was careless; sorry.

Mr. Twaddell's definitions are accurate enough but the rest of us are a bit more careless than becomes us. There's no use saying one thing and meaning another; it's just as easy to use the correct word. But life is so strenuous that when we become engrossed in a work we are likely to be forced to neglect unimportant details; that is more than enough excuse for the author of such an article as Dr. Kock produced, but it's only a lame excuse for an editor. Sorry. We'll try not to do it again.

SUMMER WANDERINGS

An Organist Travels the High Seas and
Visits Europe but Remains

ANONYMOUS

Instalment No. 5

NOTRE DAME, Paris; Vienne still away on Aug. 30 but heard a well-conceived rendering of the second Franck Chorale by his substitute. Spent the remainder of the day with friends in the suburbs. Ran into a jubilantly aggressive mob of communists on their way to one of their Sunday jamborees; room for improvement in their singing! No doubt about it, these poor deluded reds are convinced their millennium is approaching. Hard to stop a leftist movement short of bloodshed. Declining French birth-rate too great a temptation for a powerful Germany, now allied with Italy, Austria and Hungary, and itching to fight. If France remains republican she has some chance of escaping defeat. If she goes communist she will alienate England and Belgium. War sure in any case. Saw a photograph of four Spaniards crucified and burned alive. Philip II. could go no further!

Aug. 31. Two hours at the Orangerie studying the grand exhibition of portraits, landscapes and still-lives by Cezanne. Beginning to see why the critics rave over the grandeur, violence and subtlety of this painter, expressed in the strongest, most transparent, extremely graded and sumptuous color, with its magic suggestion of volume and palpitating life.

Sept. 1. Had lunch with my dear friend A. G., director of the Paris branch of the Pommery and Greno champagne firm (a good man to know, n'est ce pas?). Marble bust of Widow Pommery in his office looks for all the world like Mary Baker Eddy; well, both had a great idea. A. G. is the ideal type of chivalrous Frenchman, proud and generous; aristocrat by birth, artist and musician by temperament, volunteered for front-line service in the artillery and fought for three years with unflinching bravery and devotion. Inventions his hobby. Madame G., a lovely woman of most engaging charm and culture; three fine children—what more could one ask? These people have not forgotten to live as they pursue life's journey; always a delight to be in their company.

Happened to pass through the Rue de la Pompe. There used to be a handsome little black-eyed barmaid, Rue de la Pompe—but this is a diary, not an autobiography. Browsed among the bookstalls along the Seine; contents of stalls and fellow-browsers infinitely diverting. Gazed into that Gothic jewel in stained glass, the Sainte Chapelle.

Sept. 2. Have gotten in some more reading: La Randonnee Africaine, by a Swiss physician, Dr. Blanchod; a commonplace but informative Spring in Spain, by a French author-journalist; books on Madagascar, the Arabian slave-trade, and the pygmies; and Henry Michaux's piquant if somewhat Gertrude-Steinish journal of a voyage to Ecuador. Considered the Place de la Concorde, drank in the superb vistas leading to the Opera, the Madeleine, the Arc de Triomphe. Do these Frenchmen know how to use "great open spaces"! Take a long look across the Tuilleries toward the Louvre! Remember visiting the fine Public Library and St. Patrick's Cathedral one time in New York. What a pity they have no "approach." They say it will be the same with St. John the Divine unless Rockefeller or some other Croesus buys up and razes the block of houses directly facing the Cathedral. If I were bishop . . .

We sat at a big cafe on the Champs Elysees, sipping a Cinzano and watching the Parisian world go by. Astonishing diversity of type, much more sharply defined than, say, a similar crowd during tea-time at the Plaza, New York. Girl beside me exceedingly attractive, speaks English and Italian fluently in addition to her mother-tongue.

Sept. 3. Getting restless. Had enough vacation. Want to get back to the choir-room. Read in the Figaro where they

are planning to "humanize" the war in Spain. That's a hot one! O lovely nationalism! Poor old European chess-board with your sneaking pawns of suspicion and hatred! O beautiful "patriotic" arms-manufacturers, O Stalin, O Hitler, O fascists, Marxists, destroyed churches and works of art, butchered hostages!

Hunted among the bookstores around the Odeon for a copy of Rosenstock's Fascist Corporative Economy, now out of print. Found one. Went into the inviting Luxembourg Gardens to read. Saw a couple of cops taking three bruised and bloody students to the hoosegow to cool off.

Using the subway to get around fast. Thanks to large maps and intelligent signs showing clearly direction, termini, way-stations and transfer points, one may go anywhere quickly and conveniently in the Paris Metro. Recall one or two attempts to travel in the subway while visiting New York. Ten-car train with only two guards. Wanted to see the Aquarium; wrong train took me to Brooklyn. Even the natives aren't sure where they're headed! Tried to get up-town, found myself in the Harlem "blackbelt." Walked miles underground, following green and red lights, shuttling back and forth; sweated, cursed and vowed "never again"! Fifth Avenue busses good, but not if you're in a hurry. They dawdle, forbidden to pass a given point before a fixed time. Paris busses take you places, and swiftly! Recommend N. Y. bus and subway companies send delegation here to study methods.

7:30 p.m. Friend called for us in his car and we drove through the Bois and out to his home to have dinner. Fashionable Paris coming to life after the summer hegira. Many cars about the brilliantly lighted Pavillon Royal; tables crowded. Army planes practising night maneuvers over Mount Valerien. (In every Paris building, precise instructions for defense against gas attack.)

Sept. 4. Ten years back, thousands of Frenchmen rode in Fords, Chevrolets, Buicks, Packards. Tariffs raised to encourage French manufacture; practically no American cars on the roads of France today. Big increase in small and medium-sized units: Renault, Citroen, Peugeot, Talbot, Delage, Bugatti. French technicians have developed a powerful motor of minimum gas consumption, furnishing as high as thirty-five miles per gallon. This economic problem not interesting to American engineers; U. S. gas is still too cheap and plentiful.

Spent the day in packing, last-minute calls and errands. In a store window, Boulevard Haussmann, noticed a stunning screen painted with jazz instruments by Camille Roche. Went in and asked the price. 13,000 francs. Came out again. Irving Berlin or his like will probably grab it. Farewell dinner and evening with friends, winding up with caviar and champagne at the Rond Point. Laughter and tears. Have sure had an entertaining summer.

Sept. 5. Boat-train for Havre. Gloomy morning with fitful gusts of wind and rain. Wonder if next war will wipe out European civilisation or end with France a vassal nation of Germany: horrible thought! Embarked "tourist" on the rear end of Ile de France. Crossed the choppy Channel to take on passengers at Southampton.

Sept. 6. Barometer down; terrific gale. Toward evening old Ocean, lashed to fury, shook the great ship from stem to stern, many ill.

"Roll and pitch, pitch and roll;

Some use basin, others bowl."

Woman in cabin opposite: "I'm afraid I'll die!" Ten minutes later: "I want to die!" Not very proud of my own record.

Sept. 7. Head like a boiled cabbage; alcohol not much use. Met an old college chum just returned from European tour with his family, including two grown-up boys, splendid specimens of young American manhood. Spend their vacations camping in mountains and deserts of California. Scaling Mt. Rainier and killing rattlesnakes just their meat. Oldest boy leader of Pomona College glee-club which took national prize from Yale and other contestants at St. Louis four

years ago. At 2 a.m. during height of yesterday's storm these two brothers stole out of their bunks and made their way forward to the pilot house just for the thrill of watching the vessel's prow dip under the giant combers.

Sept. 8. Fair weather. Played a lot of ping-pong and shuffle-board. Wasted an hour watching that stupid game called deck-tennis; nobody enjoys it! Squabs on the menu, with braised lettuce au Madeira; also Munster cheese, smelling to high heaven—a real he-man's cheese! Chewed the rag with my old classmate, settling world-problems.

Sept. 9. Spent the day outlining service-lists for coming season. Examine several hundred new anthems and organ pieces each year. Admire courage and initiative of publishers, but bound to say much of their product is unworthy of consideration. No expert, unbiased criticism of church music compositions in America; mostly polite and cordial bouquet-throwing; good and bad boosted indifferently. In spite of this, music and its performance in American churches show great advance over previous generation: better organists, choirs, repertoire. Getting rid of half-baked organist ignorant of voice production or choral technic. A.G.O., Westminster and St. Olaf choirs have helped to raise standards. Fewer second-rate imported organist-choirmasters. All to the good, but much remains to be done.

Sept. 10. Land will soon be in sight. America! Young and privileged country, with your mighty rivers, vast forests, rich mines, wheat and cotton fields; your overproduction and unemployed millions; your proud and graceful bridges, high speed, high pressure, hot dogs, world-beating athletes, political quacks; your Hollywood stars with symmetrical and characterless features; your glorious plains and mountain peaks; your social cliques, golf, bridge, jazz and cocktails; your immigrant dregs from European slums, your superb school and college buildings, your politic-ridden school-boards and administrations, mass education and tabloid readers; your shyster lawyers and devoted doctors; your racial problems, your millions of clean, decent, happy American families living in pretty lawn-surrounded homes in small towns; your best brains feverishly engaged in heaping up riches and side-stepping responsibility in government; your Sinclair Lewis Main Streets and your bright, bustling, resourceful Main Streets; your lavish markets and hastily-cooked food; your excellent waffles, fried chicken, sea-food, alligator pears, melons, yams, huckleberry pies, tenderloin steaks and flapjacks; your earnest preachers and religious sects; your magnificent libraries, museums, hospitals; your inane cigarette advs., Sunday papers, unequalled telephone facilities, air-mails, comfortable trains; your beneficent foundations, your Willa Cather and your cheap fiction-mongers; your fake organists and good organists, your twenty-five million motor cars, your mechanical and electrical marvels, radios, phonographs, modern plumbing; your rural and industrial New England, Creole New Orleans, Scandinavian Northwest, Spanish-Indian Southwest; your self-made men, labor unions, Y.M.C.A.'s; your floods, heat-waves, droughts, booms and depressions—but I'm no Walt Whitman—throbbing, vital, forward-looking young America, what untold spiritual and artistic possibilities lie within your grasp! In the art of music what amazing creative strides already! What a wealth of beautiful voices and what inspiring growth and progress in the choral realm.

Sept. 11. New York, dazzling in its pagan beauty. Docked on schedule. Long train-trip makes it impossible to stop over and hear some of the Metropolitan organists. Have met several of the "great ones" at conventions; not so different from the rest of us. Have also seen something of their organ and choir work. Doersam impresses me as one of the best; a distinguished recitalist, certainly doing a swell job regenerating the A.G.O. Williams quite worthy of his important post; strikes a fresh and vigorous note in his anthems and canticles; Dickinson and Coke-Jephcott pleasant fellows to meet and very capable choir-men. Bingham not a bad sort once you



THE CONSOLE

Hillgreen-Lane Organ



THE ORGAN IN THE CHANCEL

recently installed in the
magnificent new Chapel of the
COLGATE - ROCHESTER
DIVINITY SCHOOL

ROCHESTER, N. Y.

HILLGREEN, LANE & CO.
ALLIANCE, OHIO

get to know him; some like his music and others don't. Lefebvre a splendid type of American church musician. Porter and Cheney both fine performers; Watkins a brilliant choral conductor. Have heard some of these birds accused of snobbishness and self-conceit; not my impression. Most of them hold their jobs through genuine merit; a very few of them make good money; one or two even sport fur-lined coats—shouldn't be held against them.

Sept. 12. Back to my home town with Mrs. Organist and young Miss Organist (the one that sat beside me in the Paris cafe) pretty well strapped financially, but thoroughly refreshed in mind and body and delighted to be in harness once more.

F I N I S

PLAYING THE ORGAN

First Come Relaxation and Posture at the Console—Later Comes Art

By **FRANK B. JORDAN**

Article 1

RELAXATION and posture—too few organists give enough attention to these two vital factors in artistic organ-playing. This has always astounded me, because certainly our branch of the music profession cannot be so very different from the others. All of us know that singers spend much time and thought on the ideas of relaxation and posture. Let me describe what I mean in terms of the organist. I mean the finding and maintaining of positions at the console which do not interfere with fine organ-playing, but which augment the potentialities of any individual for doing artistic organ-playing.

Whenever new prospective organ students walk into my office, I can almost always determine by their manner of walking whether they will play in a relaxed, natural manner, or whether we shall have to aid them very definitely in securing these qualities. Personally, I had to learn a correct posture and relaxation when I started studying. I have found that about half my students seem to have this ability naturally, while the other half must acquire it along with their other training relative to the instrument.

But I have found in most cases that a student who is willing to work for the attainment of these qualities is almost always successful. You may say, "This all sounds very fine, but I have never had many lessons, and what am I to do about determining whether or not I sit the way you think I should?"

There are many excellent ideas about just how to present the matter of relaxation. First, let us try a few ideas that I have found useful for my students and myself. Please sit down in a straight chair with your back right up against the back of the chair. Put your feet flat on the floor. Now intentionally make every muscle in your entire body as tense as possible. Please maintain this rigid, tense position for about ten seconds. Now relax completely, being careful to preserve correct posture. Maintain this position for ten seconds. Wasn't this feeling of relaxation a really wonderful one? This is the way our bodies should be and feel in organ-playing.

Here is another simple suggestion that seems to help some students. Please stand up straight—not in too much of a Physical-Education pose, but in just a natural position. You will have to analyze your own posture. Are you standing in such a position that the part of the body above the waist is leaning forward the least bit? If so, you have noticed that the muscles in the thighs and legs are somewhat tense, because the body is really thrown off balance, and tenseness results.

Here is the danger in this type of position so far as organ-

playing is concerned. If one assumes this position at the console, one's pedaling is hampered because too much of the weight of the upper part of the body is in reality being supported by the legs and feet. This type of position accounts for so many organists' seemingly never being able to raise their feet off of the pedal keys. Haven't you heard some organists hold low-C for thirty seconds after they raised their hands from the manuals?

The following plan has helped some students with this difficulty. Stand in the middle of the room, adjusting your bodily position so that at first you are leaning forward the least bit above the waist. I am certain that this time you will notice the tension in the muscles of the legs. Now straighten the body so that all the weight above the waist rests on the supporting framework of the pelvis bones. You are perfectly relaxed on securing this position.

There is a marked advantage in acquiring this posture. One could stand in this way for a long time without fatigue.

Now take your place on the organ bench, using this same posture. Notice that the weight of the top half of the body rests entirely, as it should, on the bench, and is not carried on over to the legs and feet. When an organist assumes such an excellent, relaxed position, the freedom resulting will enable him to play in a most natural and musical style.

I believe there is a definite correlation between the position one maintains in organ-playing and the beauty, the relaxation, the technical facility, and the command of correct phrasing that are possible for each individual organist. It is not logical for an organist to sit in an unbalanced position, which tires at least certain parts of his body, and then be able to play in as finished a musical style as if he maintained a correct posture.

In no part of this discussion have I advocated the extreme positions some physical-education adherents would have us use. The ones I advocate are usable by any organist. They take into allowance the fact that we are not physically identical. No two of us will look just the same when employing these suggestions. But why should we look the same? If our muscles are relaxed normally, we are in a much better situation for doing truly musical playing than if we begin by assuming unnatural posture.

Here is a very simple suggestion that may seem of little or no value; however, let us try it.

A great number of organists have excellent postures when starting to practise, but the first thing they know, they are sitting as rigidly as one can imagine. If you have a teacher to guide you, he will keep suggesting that you return to a natural position; but even if you are without an instructor, there is no reason why you should not be able to overcome this bad habit. You will have to think almost constantly about this matter of position until you have acquired it as a habit—a position which you assume unconsciously. If you are unable to do this in any other way, simply write the word "Relax" at the top of a few pages of music on which you are working. Thus you will be your own instructor.

Again I should like to emphasize the fact that you must not worry if your position at the console does not look just like that of some friend of yours or some great artist whom you have seen playing. Even if you were twins or quintuplets, your playing positions would probably not resemble each other a great deal. Here is the important thing: correct relaxed position is in reality something within the body—something which feels right and comfortable to you.

I recall seeing a very great young organist play this past winter, who looks different from any other organist at the console. But this young man's posture in walking is slightly different, so you would expect his playing position to be different also. His playing position was ideally suited to him. One could instantly notice that his posture aided him to the utmost in his remarkable control of the instrument. He is a perfect example of what I have been trying to describe.

Many organists allow themselves to get into the habit, after they master a fine posture, of allowing their bodies to sway back and forth. One should allow the body to move whatever amount is necessary when reaching for stops, and other manipulations of this type, but I cannot understand the advantage of swaying continually. It not only detracts from the enjoyment of the audience, but in some cases it actually throws the organist off balance, and the only way he seems to be able to regain his balance is by holding on to either the manuals or the pedals unnecessarily. This habit can easily be overcome by concentration upon it.

A student once came to me whose knowledge of organ up to that time was practically self-acquired. The swaying of a tree was mild in comparison to the swaying of his body on the bench. No amount of suggestion seemed to help, because he had decided long before I ever met him that this particular habit looked artistic. One day while taking a lesson he actually became overbalanced and fell backwards from the bench. This experience proved to him the folly of his habit; today he plays in a normal position.

I have observed several of our students who employ the finest posture and in many ways seem perfectly relaxed, but who have the habit of bending their heads over so far towards the manuals that they lose, for all practical purposes, all real quality of relaxation. This habit not only looks very bad to the audience, but is extremely bad from the standpoint of the player's health and comfort. While our heads should move freely, still it does seem ideal for the head to be in an erect and relaxed position. Several times pupils have complained to me that the backs of their necks tire after only a short amount of playing or practise. This faulty head position is probably the cause.

Since we have talked about the position of the body perhaps we should also discuss the position of the hands and arms. Again this should be natural. But what is the natural way for using the arms and hands? After you have carried out the ideas suggested and are sitting on the organ bench in an excellent position for playing, let me make this suggestion: raise the hands from the side of the body and extend them forward just about an inch above the Great manual. Notice your hands and arms. They feel absolutely relaxed. Observe that there is no "hump effect" at the wrists, but a correct and relaxed position. This enables you to move your wrists either up or down slightly with very little effort to suit the needs of any technical requirement of any piece of music. Once again assume this correct hand position over the Great manual, and you will notice that the fingers curve. Now curve them a little more so that when the fingers play on white keys the last joint of the fingers is practically vertical to the keys. Place the thumb on a white key to no greater extent than the surface of the thumb-nail. Strike the white keys in the center of the wider portion of the key. When you play on the black keys, be certain that the fingers are curved and thus play only on the tip of the black keys. Do you notice how relaxed your hands feel?

There are countless hours ahead of each of us at our consoles. For myself, I am willing to spend a little time noticing these problems of relaxation and posture, because I know that the time spent in this work pays excellent dividends.

(To be continued)

Holbrook Organ Company

Builders of

Church and Residence Pipe Organs

64 Revere Road, Quincy, Mass.

M. P. MÖLLER

*installs new three-manual organ
in the noted*

Riverdale Presbyterian Church NEW YORK CITY

(specifications by Mr. G. Everett Hill, Orange, N. J.)

*adding another to the long list of outstanding
Möller organs in metropolitan New York;*

AND

*has just been awarded the contract to build
a three-manual instrument for*

Bethlehem Lutheran Church BROOKLYN

Incidentally, Mr. Möller has been awarded contracts from PRESBYTERIAN CHURCHES alone for sixteen organs in 1936—which attests their high standing in churches of that prominent religious body.

In addition to the further increasing demand for Möller custom-built instruments, orders have been received for sixty-three of the new MÖLLER PORTABLE ORGANS since their introduction only a few months ago. The interest in these instruments has far exceeded the fondest expectations, especially by organists of repute from all sections of the country.

The entire M. P. Möller organization
Join in Wishing
all readers of The American Organist a
Happy & Prosperous 1937



APPLIED MUSIC THEORY

Introduction to a Series of Articles That

Put Theory to Practical Use

By ROWLAND W. DUNHAM

Article 1

STUDENTS of music are usually persuaded or obliged to undergo a course in music theory by which they learn certain fundamentals of the content of musical art. This process frequently if not usually assumes the proportions of a tedious bore. Students do their work in a desultory artificial manner with little notion of any value to be derived from it. Teachers urge their students on to absorb the rules of the game and to apply them in a manner which is by its very nature neither musical nor artistic. All of which brings up the appropriate question: "Why study musical theory at all?"

Probably ninety-nine out of every hundred professional musicians will admit a rather faint knowledge of much of this field. There is no doubt that many of the alleged teachers of theory have only a sparse knowledge and certainly a most mechanical pedagogical method. The textbooks themselves are of a nature which is hardly inspiring or helpful to the tyro.

As for the teaching, most of the men and women who are entrusted with the theoretical branches are of small experience in teaching. They have rarely composed a piece of music worthy of serious consideration. They are all too often the unskilled individuals who lack the artistic qualifications of a good performer. Their greatest claim to the name "musician" is the ability to follow the example of some harmony or counterpoint teacher of their own student days—a person as inefficient as themselves.

What should a theory teacher do for the student? The answer is a long one. In brief I would describe his job as follows:

By virtue of ability to perform acceptably, he must have an insight into the aesthetic details of artistic interpretation. A musician who cannot find some of the beauty of the masters and unfold them, at least in part, in performance (public or private) would do well to find another vocation. He should know his subject so well that not only the so-called rules are familiar but the background of all these prohibitions have become his. Without the technic and the urge to write some worthwhile music, teaching theory will be as stupid as the individual's ambition.

Regarding the textbooks, a long analytical criticism could be made. For present purposes let me confine my remarks to generalities. Practically every book on theory is entirely and completely NEGATIVE in its attempts to instruct. By negative I mean simply this: In a harmony book, for example, the primary considerations are concerned with what the student must avoid. Such things as parallel octaves and fifths, tritones,

resolutions of sevenths, hidden consecutives are treated as the laws of the Medes and Persians—immutable. The music student attempts to write an exercise and finds himself beset with all sorts of prohibitions of details which he finds in practically every page of good music. The reasons for these rules are never mentioned—if indeed the author of the book knows them himself. And the poor teacher finds himself in a dilemma from which he can scarcely extricate himself.

A textbook which is entirely satisfactory must be positive and constructive to the last degree. In other words, it should be the purpose of the author to direct the student in harmony so that he is concerned with the making of MUSIC and not with the violation of RULES.

The object of music is BEAUTY. Any theoretical study which has an ultimate aim other than the creation of the beautiful, misses its entire purpose. Any theoretical study which has not an application in the study and interpretation of the artistic performer is not only a waste of time but a degradation of art.

In the ensuing articles I hope to treat in detail the following subjects, with the view of showing some ways by which they may be studied advantageously and how they may be useful in the study of voice or an instrument: Form and Interpretation, the Harmonic Element of Today, Appreciation of Musical Texture, Color in Tone, Musical Style, the Fugue and Musical Expression, the Ear and the Eye, and Practical Transposition.

(To be continued)

Robert Elmore in Carnegie Hall

New York Recital, Dec. 2, 1936

• Another young American organist has played to a paid-admission audience in Carnegie Hall, New York. Mr. Elmore's program:

Bach, Prelude & Fugue D

Trio Cm

Christ lay in bonds of death

Passacaglia

(Toccata & Fugue Dm)

Gigout, Spanish Rhapsody

Kramer, Eklog

Nordio, Musette

Boex, Marche Champetre

Tombelle, Son.Em: Toccata

(Weaver-j, The Squirrel)

(Franck, Piece Heroique)

Yon-j, Concerto Gregoriano

(Yon-j, Concert Study No. 1)

(Yon-j, Gesu Bambino)

(Widor, Toccata)

It was as bad a night as a recitalist could pick, but the audience was flatteringly large; there may have been a thousand or more present, and that did not look small, even in Carnegie Hall. Mr. Elmore's opening Bach was exceedingly deliberate and quite orthodox; perhaps a bit too much of each, but better that way than any other in an opening number for such an occasion; however, nothing is to be gained by adhering to Diapason registration in Bach, and if an error was made it was on that score alone. Great care was given to all details. There were no cut corners. In the Trio Allegro, color and rhythm took their rightful places and the real Bach came to life. The choraleprelude needed a little more warmth of registration, a little more vibrancy. The Passacaglia went the opposite from the opening Bach and got where it was going in a big hurry; in later years the artist—and he is already an artist—will kill off the unwanted variation touch in the Passacaglia and base his interpretation on a grand steady growth, but there is no particular reason why he should abandon any of the personal touches he injected into it; we already have too much tradition in many of these Bach masterpieces. His encore Bach was fine.

Oberlin Conservatory

of Music

A Department of Oberlin College

Exceptional advantages for the Organ Student

23 pipe-organs

for teaching and practice

Specialist teachers

BRUCE H. DAVIS
GEORGE O. LILLICH

LAUREL E. YEAMANS
LEO C. HOLDEN

Choir Singing and Choir Direction
with Olaf Christiansen

Address Frank H. Shaw, Director, Oberlin, Ohio, for catalog

The New York Times critic labors under the delusion that "the major test of an organist is his conception of Bach," and most newspaper critics make the same mistake. Mr. Elmore proved that an organist's fitness for public recitals depends upon his handling of schools other than Bach. And there he came more into his own. The greatness of Bach the composer rather put a damper on Mr. Elmore's freedom, and prevented his making Bach as interesting, colorful, and vibrant as he otherwise would have done. Lesser composers fared better under his fingers.

Gigout's Spanish Rhapsody is not good enough for concert material; some of our Americans have written better stuff. Kramer, for example. Eklog is real concert music, in its own way; so also are the new Nordio Musette and the old Boex Marche, and in all three of these Mr. Elmore played with color, sparkle, vitality, warmth as needed, and many other essential concert graces. To play Boex and Weaver, and not run away with them, is by no means easy. After the Weaver Squirrel—which incidentally is superior to the Korsakov Bumble-Bee for descriptive writing—the applause was actually embarrassing to the young artist.

Mr. Yon played piano to Mr. Elmore's organ in Concerto Gregoriano, and the applause was so vociferous as to bring on three more encores, which Mr. Yon forced his pupil and protege to accept for himself alone.

Robert Elmore was born Jan. 2, 1913, in Ramapatnam, India, of American parents who returned home the next year. He started schooling in Lincoln, Neb., finished high school in Wayne, Pa., and will graduate from the University of Pennsylvania this year. He became organist of the First Baptist, Lincoln, in 1925, of Central Baptist, Wayne, in 1926, and in 1933 was appointed to the Arch Street Methodist, Philadelphia, where he plays a 3-29 Steere installed in 1916, and directs a quartet of soloists which serves the church in lieu of a choir at present.

After studying with various teachers for short periods he went to Pietro A. Yon—and his career began. That was in 1926. To Mr. Yon's genius he owes the success of his New York debut, in that he studied regularly with him for seven years and still turns to him for coaching. His Carnegie Hall recital was in reality a triumph for Mr. Yon as well as for Mr. Elmore. If applause means anything, it spelled triumph that time.

AUSTIN ORGANS

serviced and rebuilt by

FERD RASSMANN

21 years Chief Erector and Finisher for Austin Organ Co.
Eastern Sales & Service Representative, Reuter Organ Co.

1100 Fifth Ave., Asbury Park, N. J.
Telephone: Asbury Park, 1599-M.
Your inquiries are cordially invited

Wilfrid Lavallée

PIPE ORGAN BUILDER

5234 NETHERLAND AVE., NEW YORK CITY
Day and Night Phone: Kingsbridge 9-8732

Organ Maintenance—Rebuilding—Repairing
All Makes—All Factory-Trained Men
No Apprentice on Job

Casavant Freres Representative

"A Royal Maintenance for the King of Musical Instruments"

Exchanging Choir Newspapers and Programs

• Charles H. Finney, 142 Myrtle St., Erie, Penna., is now publishing a choir newspaper and wants to exchange copies with other similar publications. He believes "some sort of an exchange could be worked out so that each choir would contribute copies for distribution and receive similar copies from others." Mr. Finney continues:

"Anyway, once I got this idea, I was going to sacrifice myself on the altar of thankless service, and offer to serve as a clearing-house for the proposed choir-newspaper exchange. . . . If interested 'publishers' will send me their names, expressing willingness, and later when a count has been taken and they are so advised send in a batch of copies equal to the number of cooperators, they can then be distributed to all members of the exchange. . . . I've also flirted with the idea as applied to exchanging weekly church bulletins."

Men who take advantage of every opportunity to improve their work, will do so without urging; no amount of urging will induce the lazy or indifferent person to try it. T.A.O. therefore says nothing more than hooray and thanks for the idea. Write Mr. Finney about it.

THE LATEST DESIGN

all-electric switches, relays and combination
actions for dependable organ controls; also
ivory and celluloid work of the highest type,
hand or machine engraved. For complete
details consult your organ builder.

THE W. H. REISNER MFG. CO., INC.

Hagerstown, Maryland

MIDMER-LOSH, INC.

MERRICK, LONG ISLAND, N.Y.

Every Organ

Especially designed
Especially voiced
Especially built

To fit its location



Electro-Vacuum
Operated
Cathedral Chimes,
Vibra-Harps and
Harp Celestes.
Factory Assembled
and Adjusted.
Consult Your
Organ Builder.

J. C. DEAGAN, Inc., 1770 Berteau Ave., Chicago

PROGRAMS for THIS MONTH

Programs of double value: 1. Prepared well in advance; 2. Published in time to be heard

Programs for this column should reach the editorial office before 12:00 noon on the 15th of the month.

• Robert Leech BEDELL

Museum of Art, Brooklyn
Jan. 3, 2:30

Rheinberger, Son. G: Pastorale
Guilmant, Priere et Berceuse
Bach, Fugue G
Chopin, Mazurka Ef
Puccini, Butterfly selections
Purcell, Harpsichord Suite: Minuet
Wagner, Album Leaf
Beethoven, Minuet D
Gluck, Iphigenia Overture
Jan. 10, 2:30

Bach, Prelude & Fugue Cm
Mulet, Meditation Religieuse
Handel, Water Music: Finale
Chopin, Mazurka Fm
Rogers, March Ef
Tchaikowsky, Sym. 5: Andante
Delibes, Sylvia Pizzicati
Grieg, Solvejgs Song
Herold, Zampa Overture
Jan. 17, 2:30

Mendelssohn, Son. Fm: Mvt. 1
Bach, Pastorale; Badiniere.
Dubois, Chant Pastorale
Ganne, Marche Nuptiale
Chopin, Prelude Df
Hadyn, Minuet
Tchaikowsky, Danse Arabe
d'Ambrosio, Canzonetta
Gounod, Festival March
Jan. 24, 2:30

Hesse, Fantasia Cm
Hollins, Intermezzo Df
Bach, Fugue Em
Tchaikowsky, Romance
Boex, Marche Champetre
Bohm, Cavatina
Wolf-Ferrari, Intermezzo
Schubert, Serenade
Sibelius, Finlandia
Jan. 31, 2:30

Bach, Pastorale; Badiniere.
Vierne, Communion
Boellmann, Menuet Gothique
Bonnet, Dedicace
Verdi, Aida selections
Massenet, Thais Meditation
MacLachlan, Russian Dance
Bohm, Still as the Night
Rossini, Barber Overture

• E. Power BIGGS

Harvard University Chapel
Jan. 5, 8:15

Vivaldi-Bach, Concerto Am
Bach, Fugue Am; Fugue G.
Komm Susser Tod

Handel's Concerto 10

Bach, Fugue Gm

Fantasi & Fugue Gm

Jan. 12, 8:15, *Romantic Composers*

Liszt, Ad Nos Ad Salutarem

Franck, Prelude & Variation

Piece Heroique

Brahms, Behold a Rose

Schumann, Canon Bm

Sketch Df

Saint-Saens, Fantasia Ef

Reubke's Sonata

Jan. 19, 8:15, *Modern Composers*

Noble, Int. & Passacaglia Gm

Sowerby, Fantasy for Flutes

Son. 2: Mvt. 2

Jepson, Son. 3: Mvt. 1

Dupre, Prelude & Fugue Gm

Ballade (Organ and piano)

Readers will recall that Mr. Biggs in his former Harvard series included the six Son-

atas of Bach; in the current series he gives deserved attention to three noted American composers, selecting for the purpose works of true concert caliber. From experience in the former series Mr. Biggs found that the better the program the more people attended. He is one of the few concert organists regularly undertaking tours who gives our American composers the attention they merit. We wish others would do likewise.

• Dr. Charles HEINROTH

College of the City of New York
Jan. 10, 4:00, *Bach Program*

Prelude & Fugue on Bach
In Dulci Jubilo
Christmas Oratorio Symphony
Fugue Gm
Con. for 2 violins: Largo
Prelude & Fugue Em
Gavotte Gm
Fugue D

Jan. 14, 1:00, repetition of Jan. 10 program.

Jan. 17, 4:00

Jan. 21, 1:00

Goldmark, Sakuntala Overture

Franck, Grand Piece: Mvt. 2

Moussorgsky, Kieff Processional

Brahms, Sym. 1: Andante

Gluck, Alceste Caprice

Tchaikowsky, Marche Slav

Jan. 24, 4:00, *Wagner Program*

Jan. 28, 1:00, repetition

Parsifal: Prelude

Rienzi: Overture

Siegfried: Waldweben

Meistersinger: Prelude

Dreams

March of Homage

• Edwin Arthur KRAFT

Lake Erie College, Painesville

Jan. 10, 8:15

Handel's Water Music

Bach, From God shall naught

Prelude Bm

Sammartini, Son.: Allegro

Bonnet, Reverie

Rogers, Son. 1: Scherzo

Widor, 2: Finale

Jongen, Priere

Grieg, Triumphant March

• Claude L. MURPHREE

University of Florida

Jan. 10, 4:00

Dvorak, Carnival Overture

Lemare, Madrigal

Kreisler, Caprice Viennois

Russell-j, Up the Saguenay

-j, Song of Basket-Weaver

Bach, Fugue

Lemare, Loch Lomond

Edmundson, Elfin Dance

Swinen's Longwood Sketches

Jan. 24, 4:00, *Edmundson Program*

Cortege and Fanfare

In Modum Antiquum, Vol. 2

Easter Spring Song

Christus Resurrexit

Litania Solenne

Apostolic Symphony

Bells Through the Trees

Imagery Tableaux

• Arthur W. QUIMBY

Museum of Art, Cleveland

Jan. 3, 10, 17, 24, 31, 5:15

Buxtehude, Prelude & Fugue Em

Bach, The Old Year now

Son. 5: Allegro

Prelude & Fugue Bm

• Stanley E. SEXTON

Skidmore College, Saratoga Springs

Jan. 13, 8:00, *Widor Program*

1. Toccata & Fugue Fm

2. Pastorale

4. Scherzo

1. Meditation

2. Finale

5. Allegro Vivace

Gothique: Andante

6. Allegretto

8. Finale

• C. Albert SCHOLIN

KMOX, 1090 kc., Kilgen Organ

Jan. 3, 10:00 p.m., c.s.t.

Widor, 4: Andante

Mendelssohn's Sonata 2

Boellmann's Gothic Suite

Presumably Mr. Scholin will continue these broadcasts weekly at the same hour, though no other programs have been received.

• Guy Criss SIMPSON

University of Kansas

Jan. 10, 4:00

Bach, Prelude & Fugue Am

All Glory be to God

Widor's Second

Rheinberger, Son. 12: Cantilene

Barnes, Intermezzo Cm

Dupre, Prelude & Fugue Gm

• Julian R. WILLIAMS

First Presb., Steubenville, Ohio

Jan. 3, 4:00

Widor, Romaine: Moderato

Franck, Grand Piece: Andante

Dupre, Fugue Gm

Tchaikowsky, Sym. Path.: Finale

Korsakov, Sheherezade

Gaul-j, Little Bells

C.P.E. Bach, Minuet

Wagner, Dreams

Edmundson, Elfin Dance

Karg-Elert, Return to Us Lord Jesus

PAST PROGRAMS

of Special Content

So many programs are now available in time for advance publication that we request our readers to cooperate in eliminating the publication of past programs unless they are of special character for some reason or another that will be obvious from their content.

• Dr. Marshall BIDWELL

Carnegie Music Hall, Pittsburgh

Bach Program

Now Let us All Thank God

Chorus from Cantata 79

Chaconne from Cantata 150

Tidings of Joy

Awake the Voice is Calling

Prelude Gm

Fugue Dm

Largo from Concerto for 2 violins

Prelude & Fugue A-a

Humble us by Thy Goodness

Siciliano

Fugue a la Gigue

"This program took just 59 minutes. It contained five novelties never before played in this Hall. They are all Oxford publications and made an excellent impression on the audience, which was a large one."

First-Time Performances

Stanley, Toccata for Flutes

Mozart, Concert D (org.-piano)

Karg-Elert, Homage to Handel

Grieg, Peasant's Song

Yon-j, Hymn of Glory

Loud, Thistle-down

Bedell, Caprice; Ave Maris Stella.

• Charles H. FINNEY

St. James, Painesville, Ohio

Sowerby Program

A Joyous March

Madrigal

Comes Autumn Time

"The Lord is My Shepherd"

Requiescat in Pace

Rejoice, Ye Pure in Heart

- Alexander SCHREINER
University of California
Bach Program

Sonata 3

Hark a Voice Saith
O Man Bemoan
Toccata & Fugue Dm
Jesu Joy of Man's Desiring
Passacaglia

- Julian R. WILLIAMS
St. Stephen's, Sewickley, Pa.
Modern Composers

French

Widor, Moderato Romaine
Honegger, Choral
Dupre, Fugue

American

Sowerby, Requiescat in Pace
Jepson, Pantomime
Edmundson, 3 Gregorian Preludes
Toccata Gothique

English

Whitlock, Folktune

German

Karg-Elert, Landscape in Mist
Lord Jesus Christ



SERVICE PROGRAMS

See Index page for explanation of abbreviations. This column closes the first of the month. We invite the cooperation of all our readers and advertisers so that this column may be continue to be maintained for the benefit of those whose programs are not contained in it, instead of existing for the less worthy purpose of giving free publicity to those whose programs are.

- Dr. Charles N. BOYD
West. Theo. Seminary, Pittsburg
Anthems in Recent Programs

Atwood, Teach me O Lord
Martin, Hail gladdening Light
Bach, O Jesu so meek
Tchaikowsky, A Legend
Wood, Twilight shadows fall
Tallis, Hear the voice and prayer
Eccard, Presentation of Christ
Gretchaninoff, O Gladsome Light
Brahms, How lovely

Rachmaninoff, Russian Church Melody

The choir, specializing in unaccompanied singing, numbers 13 select members under Dr. Boyd's direction and is now in its 34th year.

- Dr. Clarence DICKINSON
*Brick Presbyterian, New York
Recent Anthems

Thiman, Sing Alleluia forth
Forsyth, I give you the end
Rachmaninoff, To Thee O Lord
ar. Burke, I bind unto myself
ar. Christiansen, Hosanna
Rachmaninoff, Blessed is the man
Martin, O come before His presence
Gretchaninoff, Holy, holy, holy
Abbott, I walk alone with God
Foote, God is our refuge
Lutkin, I said let me walk
Bach, O Savior sweet

Newgeon, Console my people

Complete Morning Service

Dickinson, Andante Serioso
"Great and Glorious," Dickinson
Doxology Sentences, Invocation, Confession
(minister and congregation), Lord's prayer,
Psalter, Gloria, Hymn, Scripture, Litany of
Thanksgiving (minister and choir), General
Prayer, Announcements, Offering.

"Thou wilt keep him," Merrill
Hymn, Sermon, Hymn, Prayer, Benediction,
Choral Amen.

Dickinson, Allegro Maestoso

- Dr. Harold Vincent MILLIGAN
*Riverside Church, New York
Recent Anthems

Nikolsky, Praise ye the Name
ar. Holst, Bow down Thine ear
Tchaikowsky, Praise the Name
Davies, And Jesus entered into
Jenkins, Light in Darkness
Rathbone, Every good gift

Gounod, I am Alpha
Williams, Lord Thou has been
Bach, Blessing, glory, wisdom
Wagner, Awake the dawn
Mozart, Mighty Spirit

Complete Morning Service

Candlyn, Meditation
Processional, Call to Worship, Sanctus, Old
Hundredth, Scripture.

"A-Shining Far," ar. Kettering

Prayer, offering.

"Shepherds had an angel," Besley
Hymn, Sermon, Prayer, Recessional, Benediction.

Complete Afternoon Service

All Music from Wagner

Prelude to Lohengrin

Processional, Call to Worship, Invocation,
General Thanksgiving (minister and congregation), Lord's Prayer (choral chant).

"Morning Hymn" (Meistersinger)

Scripture, The Litany, Hymn, Off.

"All praise to God" (Lohengrin)

Parsifal Prelude

"It is the sinner's tear" (Parsifal)

"A world sick with sinning" (Parsifal)

Prayer, Choral Response, Recessional, Benediction.

- Charles Allen REBSTOCK

*Covenant Presb., Cleveland

*Franck, Cantabile

Praise be Thine, Matthews

What of the night, Thompson

Wagner, Meistersinger March

**Yon, Gregoriano: Adagio

O Holy Father, Palestrina

Alleluia Lord God; Palestrina

Yon-j, Hymn of Glory

-j, Echo

-j, Toccatina

*Schubert, Sym. Bf: Andante

23rd Psalm, Schubert

But now thus saith, Noble

Faulkes, Allegro Symphonique

**Cottone, Aria

Lord most holy, Rossini

Hear us Lord, Rossini

Bossi, Intermezzo Lirico

Russolo, Le Campanie di S. Marco

Morandi, Bell Rondo

*Bach, Awake the voice

Rheinberger, Vision

Prepare ye the way, Garrett

Behold the days, Woodward

Guilmant, Son. 1: Finale

**Simonetti, Madrigale

Father to Thee, Bach-Gounod

Holy Redeemer, Marchetti

Mascagni, Intermezzo

d'Ambrosio, Romance

- PORTLAND, Maine

Fifth Annual Festival

Matthews, Aughton

Noble, Rockingham

Hallelujah Chorus, Handel

Jesu joy of man's, Bach

Soldiers of Christ, Whitehead

Open our eyes, Macfarlane

Break forth O beauteous, Bach

Franck, Piece Heroique

O for a close walk, Foster

Judge me O God, Mendelssohn

Sanctus, Gounod

Unfold ye portals, Gounod

Widor, 5: Toccata

Twelve senior and five junior choirs participated in this festival in the Municipal Auditorium, under the auspices of the Maine Federation of Music Clubs, Mrs. Foster L. Haviland, chairman.

EVENTS FORECAST

for the coming month

January

Cleveland: Jan. 14, evening, Pietro A. Yon recital, St. Ignatius Church.

Philadelphia: Jan. 14, presumably evening, a testimonial concert to Dr. Henry S. Fry in St. Clement's Church, to mark Dr. Fry's 25 years as organist of St. Clement's. The A.O.P.C. is sponsoring the event and Dr. Maitland, representing the A.O.P.C., will play Dethier's Christmas; Musical Art Society of Camden will sing Christmas music; Harry Banks, representing the Penna. A.G.O. will play his own Choral Improvisation; the Camden Organ Club will be represented in an organ solo, and St. Clement's Choir will sing.

Winfield, Kans.: Jan. 11, 7:30, Southwestern Organ Club holds a guest-night, Moorhead residence.

LaBerge Concert Artists

• Virgil Fox gives Jan. 12 and 14 recitals in Tallahassee and St. Petersburg and then late in January begins his transcontinental tour in the middlewest, Portland, San Jose, Stockton, San Diego, and other cities along the line, including engagements in Texas.

Fernando Germani arrives early this month for his fourth transcontinental tour, to include recitals in New York, Plainfield, Providence, Toronto, Chicago, Wichita Falls, San Antonio, Pittsburgh, Andover, Montreal, and other leading cities.

Carl Weinrich gave a recital Dec. 18 in Bridgewater, Va., and will begin his tour to the Pacific coast in January, with recitals booked for Toronto, Fort Worth, Austin, San Diego, etc.

Edith E. Sackett

• has been appointed organist of Christ Lutheran, Baltimore. It must be a modern sort of a church, with an intelligent clergy and staff; the organist's name is with the minister's on the front page of the calendar, and an inside note mentions that Miss Sackett organized and trained four choirs in only four weeks in her new position. Miss Sackett remains on the faculty of Westminster Choir School, in charge of junior-choir activities.

First Again

• Mrs. Kate Elizabeth Fox, of St. Luke's M. E., Newark, and choirmaster of the Presbyterian Church, Morris Plains, is again first in having her Christmas programs arranged and on hand for T.A.O.'s next instalment of Christmas service selections.

Electrotone Position Wanted

• A reader wants work playing an electrotone, upon which he is experienced, in conjunction with a jazz-band. Address H.U., c/o T.A.O.

Cover Plate

• Our thanks to the many readers who have answered our recent questions about the Cover Plates. Our cover page is a splendid opportunity to picture the beauty associated with a fine organ; we want to treat it as artistically as possible.

The Cover Plate this month shows one of the cases of the Moller organ in Cadet Chapel, West Point Military Academy, West Point, N. Y.; this one is the east chancel front, designed by E. Donald Robb. This part of the organ was dedicated on Palm Sunday, 1931. Frederick C. Mayer is organist of the Chapel and it was he who planned this great organ, raised funds for it, and fathered it from start to finish. It in reality is one of the largest and one of the finest organs in the world. We doubt if even Mr. Mayer knows exactly how many pipes it has, but it is upward of twelve thousand, and the final plans in Mr. Mayer's mind have about been carried out with the exception of the console; a new console is urgently needed to control this great organ.

If you want a real treat in organ music, go to West Point at a time when Mr. Mayer will be willing to play you a few compositions on this organ.

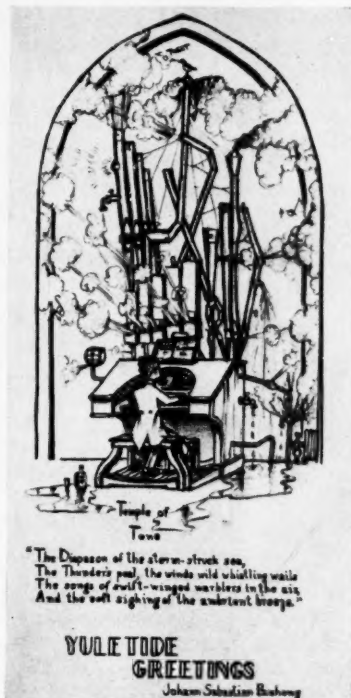
Incidentally, it seems a great pity that organ-cases have been so largely crowded off the organ in America. Even if churches have not been willing to provide the rather painful sum necessary to secure a truly artistic and imposing organ case, aren't we of the organ profession sacrificing all too much when we allow our churches to bury their organs behind drab draperies or meaningless grilles?

Do You Want This Service?

• One of T.A.O.'s friends suggests that we reprint our Cover Plates and Frontispieces showing fine organ-cases, on special high-grade paper and have them available for distribution (mailed so they will not be folded or soiled) for the benefit of any readers who may want to frame such pictures or otherwise preserve them. If this interests you, please give your reaction to the editorial office.

63 Moller Portables

• have been sold though the instrument has been on the market only a few months. The manufacturers of these small organs have put so much honest values into them and kept the prices so low that the purchasers get a very great deal for their money and the salesmen get correspondingly less; in spite of this handicap to the sales urge, these miniature but genuine organs, by piling up such an excellent sales record, should offer much encouragement to the organ profession when they score such success as this with the public.



Organist's Christmas Card

• We reproduce herewith the unique Christmas card used by John Richard Bushong, of Worcester, Mass. The text reads:

"Temple of Tone

The Diapason of the storm-struck sea,
The Thunder's peal, the wind's wild whistling wails,
The songs of swift-winged warblers in the air,
And the soft sighing of the ambient breeze.

Yuletide Greetings,
Johann Sebastian Bushong."

Mr. Bushong is an amateur organist associated with his father, J. Chester Bushong, portrait photographer. He created the unique card and reproduced it in photographic copies. Much of the clever detail is lost in our necessarily smaller copy but it none the less will repay close scrutiny.

Check for 25c

• T.A.O. has a neat assortment of illegal checks tacked to its office wall. We do not know how it is in other states but our banker informs us that checks for less than one dollar are illegal in New York. Never remit less than a dollar excepting by money-order or stamps or coins; true, coins may be 'lost' in transit but they stand a 99% chance of getting through all right. At least no check tendered T.A.O. for 25c in payment of a current copy of the magazine will find any other lodging place than with the others under the thumb-tack on our office wall. If you sent us any such check, scratch it off your records; you'll never see it again.

Your Christmas Program

• A very few Christmas programs of one kind or another arrived in time for publication in this issue but no Christmas programs of any kind will be published in these pages until all are included together at the proper time when organists are again planning Christmas programs.

Van Dusen Notes

• This season Frank Van Dusen is teaching both in the American Conservatory and in Wheaton College (where he teaches piano). His organ and piano classes represent the states from coast to coast, including pupils from California and from Maine, and from many states between. Last month at Wheaton he presented five advanced piano students in recital, and at American Conservatory six organists.

Casavant Freres

• installed their first organ a century ago, in 1837. T.A.O. hopes to present in its pages this year a fitting tribute to this notable firm of organ-builders.

Clendenning Smith, Jr.

• of West Newton, Mass., has been appointed organist and choirmaster of Perrin Memorial Methodist, Newton, Mass.

Swarthmore College Benefits

• by the will of James E. Verree; a fund of \$100,000. will eventually go to the College. Too bad the politicians didn't pass their extortion taxes earlier.

Amateur Organ-Building

• T. A. O. has been able to secure another copy of the famous book by Wicks on Organ Building for Amateurs which is available postpaid at \$7.50. The book is out of print and can be secured only rarely and in second-hand copies.

J. S. Bach

• is now, believe it or not, an osteopath in Montreal. Thanks to Phillips Motley of Westmont for the proof, but we won't attempt to answer Mr. Motley's question as to the relationship between Dr. 1936 Bach's treatment of foot ailments and Mr. 1685 Bach's preludes & fugues.

Judged by Their Actions

• innumerable organists, having finished one Sunday's work, with a whole week ahead of them for the preparation of the next, do not use that week but wait till Saturday afternoon and then begin to think about the Sunday services. Anyway there are all too many of them who think a publisher, with one month for the preparation of an intelligible magazine, should do nothing about it till the 27th of the month, and then cram it all through in three days.

Cantata Performances

• Bach's "Christmas Oratorio," by Dr. Clarence Dickinson, Brick Church, New York, Dec. 13.

Clokey's "When the Christ Child Came," in First Presbyterian, Warren, Ohio, Dec. 6, organist not named.

Handel's "Judas Maccabaeus," by Willard Irving Nevins, guest organist for Dr. Wm. C. Carl, First Presbyterian, New York, Nov. 29.

Handel's "Messiah," by Dr. Dickinson, Dec. 6;

by Dr. Dickinson, Dec. 8, School of Sacred Music, New York;

by Adolph Steuterman, Calvary P. E., Memphis, Tenn., Dec. 20;

by George Wm. Volkel, Emmanuel Baptist, Brooklyn, N. Y., Dec. 20.

Mendelssohn's "Elijah," by Dr. Harold Vincent Milligan, Riverside Church, New York, Oct. 18 and 25;

by Pauline Voorhees, Center Church, New Haven, Conn., Nov. 29 and Dec. 6.

Verdi's "Requiem," by Dr. Dickinson, Nov. 1.

A.G.O. Chapter Activities

• *Important facts about the activities of chapters will be reported in this column if received in the editorial office by the 15th of the month.*

Fort Worth: The second of the three recitalists in the chapter's current series to paid-admission audiences was heard in the First Presbyterian, Nov. 17, Winslow Cheney playing. The third will be Carl Weinrich, Jan. 11, same church. Fort Worth organists are set-

ting a pace which thus far no other groups have ever competed with. T.A.O. wishes to say for itself, and for the type of organists it represents, that so far as is generally known, no work of equal value has been undertaken anywhere else in the country. Until the organ profession can make the public come to an organ recital played by a professional concert organist and like it, our progress must be slow and hard-earned. If the organists of Fort Worth can sell enough tickets at three-for-a-dollar to make the venture pay, why cannot others do it?

Northern Ohio: Dec. 13 the members went to St. Mary's Seminary to hear Fr. Johns direct a choir of a hundred men students singing Gregorian etc.; the learned Father gave an illustrated talk on the program before it was sung. Jan. 14 the chapter presents Pietro Yon in recital in St. Ignatius, reserved seats \$1.00, non-reserved seats at less cost. Here is another group of organists doing something splendid to foster public appreciation of the organ. Says the announcement:

"Please buy your tickets from our organization, as we will receive a percentage of all tickets we sell. If you help us finance such a program as this we will be able to have more visiting recitalists."

T.A.O. for itself and for its readers again shouts hooray.

Emerson Richards Organ Architect

800 SCHWEHM BUILDING
ATLANTIC CITY

William H. Barnes, Mus.Doc.

Organ Architect

Advice and suggestions furnished to intending purchasers of new organs. More than forty organs have been built in various parts of the country from specifications and under the supervision of Dr. Barnes with entire satisfaction to the churches. Inquiries invited.

Address: 1104 South Wabash Ave., Chicago, Ill.

Concert Organist

Organist and Director of Music. First Baptist Church, Evanston, Ill. Dedicatory Recitals a specialty, usually accompanied by a discussion of the tonal structure of the organ. If the purchase of an organ is contemplated, consult Dr. Barnes, who will save you time and money.

J. Fischer & Bro. Catalogue

• The famous Fischer-Edition library of organ music has been brought up to the minute and a new catalogue issued. It is a 5x7 booklet of 32 pages, with Fischer-Edition organ music cross-indexed in many ways, and sections devoted to organ and piano, organ and orchestra, organ and violin, organ and chimes, etc. In addition it of course contains the important recent contributions to organ literature produced by American composers who came into prominence only a few years ago.

Winslow Cheney in New Yorker

• That snappy weekly, the New Yorker, gives Winslow Cheney a two-column article in its Dec. 5 issue.

FOR SALE:

Small Reed Organ
Reconditioned, \$75.00
Address: G. F. Döhring
225 Fifth Ave., New York City

WILLIAM A.

Goldsworthy

Specializing in

Liturgy

Pageants

Service Matters

Criticizing and Editing mss.
for Composers

St. Mark's in Bouwerie
234 E. 11th St. NEW YORK

Louis F. Mohr & Company Organ Maintenance

2899 Valentine Avenue, New York City

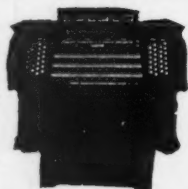
Telephone: SEdwick 3-5628

NIGHT AND DAY

**Emergency Service
Yearly Contracts**

ELECTRIC ACTION INSTALLED
HARPS — CHIMES — BLOWERS

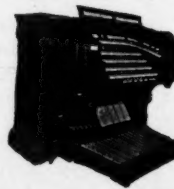
*An Organ Properly Maintained
Means Better Music*



GUSTAV F. DÖHRING
INVITES DEMONSTRATION OF
HILLGREEN, LANE & COMPANY
ORGANS OF QUALITY

Maintenance
Rebuilding — Modernizing
Tonal Reconstruction

Address: G. F. Döhring
225 Fifth Ave., New York, N. Y.



London Fire Destroys Organ

• The Crystal Palace, London, England, was completely destroyed by fire Nov. 30, and with it the 4m-64s Gray & Davison organ, rebuilt and enlarged by Walker in 1920. *Mate's Dictionary* says Walter W. Hedgecock has been organist of the Palace since 1894 and music director since 1903, but the *New York Times* says F. W. Holloway has been its organist for 40 years and was in the midst of a choral rehearsal when flames drove him and his choristers out, with a total loss of his library. The American builder, R. P. Elliot, spent the summer of 1908 there as commissioner of music for the Mexican National Exposition.

\$847,537. to Church

• Broadway Tabernacle, New York, will ultimately receive \$847,537. by the will of Frank H. Richardson. Won't the tax-grabbers regret they didn't see it first? Churches shouldn't be allowed to prosper when politicians are hungry. However, according to the tax collector, politicians will "receive through inheritance taxes almost two-thirds" of the late senator Couzens' estate, and that ought to appease them, for no church will get any of that two-thirds, nor will any college or charitable institution.

Marshall Bidwell

Organist and Musical Director

Carnegie Institute

PITTSBURGH

PENNA.

Joseph W. Clokey

COMPOSER—ORGANIST

Pomona College

CLAREMONT

CALIFORNIA

HUGH McAMIS

Sherman Square Studios - 160 West 73rd St., New York

Laurence H. Montague - A. A. G. O.

Recitals which display the organ, and appeal to the people.

North Presbyterian Church

Buffalo, New York

HUGH PORTER

Lessons and Recitals

99 Claremont Ave., New York

Kilgen Contracts

• Marion, Va.: First M. E. South has ordered a 2m for installation behind a case combining pipes and grille early this year. Manual work all straight.

Salt Lake City: Yalecrest Church early this year will install a 2m behind a grille case, all straight manuals, pipe-work in two chambers.

Sea Cliff, N. Y.: St. Boniface has ordered a 2m, all expressive, case of grille-work, for early 1937 installation.

Robert Leech Bedell

• of Brooklyn, N. Y., has had the following organ compositions accepted during 1936 for publication:

Cantilene (vs)

Legende (s)

Intermezzo (s)

Ave Maris Stella (s)

Choral Improvisation (vs)

Tone Picture (vs)

In addition there were five transcriptions etc., a vocal solo, and an anthem.

M.T.N.A.'s 58th Annual Meeting

• The Dec. 28-31 program of the Music Teachers National Association in Chicago included a choral service in Chicago University Chapel directed by Mack Evans, Leland A. Coon's discussion of the distinction between harpsichord and clavichord music, a choral demonstration and forum participated in by six choral conductors, and many other addresses and concerts by distinguished musicians.

Philip James'

• new work, Bret Harte, was played by the New York Philharmonic Dec. 20.

E. Arne Hovdesven

Wittenberg College

SPRINGFIELD

OHIO

Julian R. Williams

St. Stephen's Church

Sewickley, Pennsylvania

Wicks Staff Addition

• Albert E. Jarvis has joined the staff of the Wicks Organ Co. He was first associated with Lewis of London, later with Norman & Beard, with whom he was associated when the factory was producing the organs for Brisbane Cathedral, Birmingham University, and Nottingham Town Hall. He came to America in 1914. Wicks' voicing staff now includes Mr. Jarvis, J. A. Schaefer, Joseph Weickhardt, and Henry Vincent Willis.

Louis Luberoff

• has joined the Everett Orgatron staff, in charge of sales for N. Stetson & Co., Philadelphia. Mr. Luberoff first gained prominence in charge of Moller sales in the Metropolitan district; later he organized and directed Musical Research Products Inc., developing the Vox Organo, which M. P. Moller Inc. acquired. The Everett Orgatron is to be congratulated upon acquiring the organ world's champion salesman.

Marguerite Havey

• has been appointed to the First M. E., Brooklyn Heights, New York; "It is a small job but weighty, for the organ is tracker." Several cantatas are given each season, the choir and congregation remain seated for the postlude, and the organist's name is posted on the bulletin-board outside the church along with the minister's name.

Henry Mulet

• according to Robert Leech Bedell, to whom thanks, has published also:

Meditation Religieuse

Offertoire Funebre

Priere

Our December 1936 sketch failed to list these.

The Last Word

• According to a report in the *New York Times* a German citizen was arrested and his business license revoked in Germany because he tuned off his radio when Hitler was speaking. America next.

St. Luke's Choristers

Long Beach, California

William Ripley Dorr, Director

Current Motion Picture Recordings:

"Beloved Enemy," "Romeo & Juliet,"
"Rainbow on the River."

Guilmant Organ School

Dr. William C. Carl, Director

offers

A Complete Education for the
Organist and Choirmaster

Catalogue—

165 W. 105TH ST., NEW YORK

Dr. Elmer A. Tidmarsh

• director of music of Union College, Schenectady, N. Y., has been honored with an appointment as Officer of the Palms of the French Academy. Each Sunday during the season Dr. Tidmarsh gives a recital in Union College Memorial Chapel at 4:00.

William Butler Davis

• died Nov. 18 of pneumonia, in Saybrook, Conn. He was born Sept. 27, 1871, in Middletown, Conn., graduated from Wesleyan University in 1894, and in 1928 received the Mus.Bac. degree from Trinity College, Hartford. He was professor of liturgical music for Berkley Divinity School, for 28 years on the Middletown highschool music faculty, organist of St. Andrew's in Meriden, and later of Holy Trinity in Middletown.

Grace Leeds Darnell

Mus. Bac., F.A.G.O.

Organist—Choir Director

St. Mary's in the Garden

521 West 126th Street

NEW YORK CITY

Special course in

Organizing and Training Junior Choirs

Clarence Dickinson

MUS. DOC.

CONCERT ORGANIST

Organist and Director of Music, The Brick Church and Union Theological Seminary;
Director of the School of Sacred Music of Union Theological Seminary.

412 Fifth Avenue, New York City

Dr. Ray Hastings

25th year at

Temple Baptist

LOS ANGELES

CAL.

H. William Hawke

Mus. Bac. (Tor.)

St. Mark's Church

1625 Locust St., Philadelphia, Penna.

Specializing in
Services and Music of the Church
Plainsong Instruction

A. LESLIE JACOBS

Organist and Director of Music

Wesley Methodist Church,
Worcester, Mass.

America's First Rueckpositiv?

• Votteller-Holtkamp-Sparling factory is now building "what is probably the first Rueckpositiv to be installed in a church in this country," for St. Philomen's Church, Cleveland. It will be "mounted forward of the balustrade of the west gallery. To further project the tone of the Rueckpositiv into the body of the church, the gallery itself is being extended one half of a bay. When finished, the instrument will be a straight organ of three manuals . . . with the Swell as the only enclosed division. Another point of interest is that the Pedal 4' Choralbass and 3r Mixture are to be placed on either side of the Rueckpositiv in separate little cases."

The stoplist of the Rueckpositiv:

8 Quintaton
Gemshorn
4 Prestant
Flute

2 2/3 Nasard
2 Doublett
1 3/5 Tierce
III Cymbal

The following Positiv has been installed in St. James, Cleveland:

8 Quintaton
4 Prestant
IV Mixture

This instrument "hangs on the west wall above the console and at the back of the organist. Strictly speaking," continues Mr. Holtkamp, "it is not a Rueckpositiv, as the organist faces the altar. However in tonal effect it functions as a Rueckpositiv. The design of both is in keeping with much of our recent work in that the pipes are entirely exposed to the view of the congregation."

New York Philharmonic

• after years of effort to make a success of an orchestra on a double-headed basis with all sorts of guest conductors and no one conductor sufficiently constant in direction to make the orchestra rank at the top where it belonged, has appointed John Barbirolli on a three-year contract. "Besides becoming the first full-time permanent conductor the Philharmonic has had in 16 years," Mr. Barbirolli is to be "music director." Now maybe that hard-working orchestra can get somewhere and even perhaps compete with what Leopold Stokowski made of the Philadelphia Symphony; all New Yorkers hope so. Barbirolli was born Dec. 2, 1899, in London, his father being Italian, his mother French. He played orchestral instruments until 1925 when he first appeared as conductor. Lately he was conductor of the Scottish Orchestra in Glasgow and of the Leeds Symphony.

Ferd Rassmann Activities

• Washington, D. C.: Additions etc. to the organ in Mormon Chapel, where Edward P. Kimball has been organist since the church was built some three years ago. Mr. Kimball has done an unusual quantity and quality of public propaganda in behalf of the organ; his 900th recital was played last October.

Mauch Chunk, Pa.: The 3m Austin in St. Mark's P. E. has now been completely overhauled by Mr. Rassmann; a new blower has been installed for the organ in Immaculate Conception.

Newport, Pa.: The 2m Wicks in the First Presbyterian, damaged by the flood, has been rebuilt.

Frank B. Jordan

M. Mus.

Illinois Wesleyan
University

Bloomington

Edwin**Arthur****Kraft**

Recitals and Instruction

TRINITY CATHEDRAL, Cleveland, Ohio

Carl F. Mueller

A.A.G.O.

Montclair

New Jersey

Central Presbyterian Church

and

Montclair State Teachers College

Claude L. Murphree

F.A.G.O.

University of Florida

Gainesville, Fla.

Staff Organist, WRUF

Organist-Director, First Baptist Church

John V. Pearsall

ORGANIST-CHOIRMASTER

Arlington, N. J.

Public School Music, Kearny, N. J.

ERNEST MITCHELL

RECITALS GRACE CHURCH, NEW YORK LESSONS

One in Our Favor

• The Muskogee Daily Phoenix now and then presents its readers with a photo of an organ-case, console, organist, or all three, all photos "from the collection of H. J. Winterton." The populace of Muskogee will certainly be better informed about organs and organists than the average citizen in other cities. Wouldn't it be a good idea for organists to furnish their local newspapers with similar photos and data frequently through the year? The profession is badly handicapped by public ignorance; this is the best way to combat it.

G. Darlington Richards

Organist--Choir Master

ST. JAMES' CHURCH
NEW YORK

Madison Avenue at 71st Street

*Ten-Lesson Course in
Boy Choir Training*

Albert

Riemenschneider

Director

Baldwin-Wallace Conservatory, Berea

RECITALS

INSTRUCTION and COACHING
MASTER CLASSES

10,001 Edgewater Drive, Cleveland, Ohio

Stanley E. Saxton

Saratoga Springs, New York

Modern Organ Recitals

Constructional Consultant

SCHREINER

Organist at

University of California
at Los Angeles

The Tabernacle
Salt Lake City

Harold Schwab

LASELL JUNIOR COLLEGE

UNION CHURCH, WABAN

Organ—Theory—Pianoforte

95 Gainsborough Street
BOSTON, MASSACHUSETTS

Classes in Improvisation

• have been inaugurated by Frank B. Jordan in the School of Music, Illinois Wesleyan University. Says Mr. Jordan:

"It has been our ambition to see to thorough education. This fall we have added an improvisation class. For the first semester, only advanced students are being enrolled, but later we shall admit a much larger number. We are using T. Carl Whitmer's Art of Improvisation as our text. The object of the course is to train students so that they may artistically bridge the gaps between the various parts of a church service. Next year we shall expand the course to include more extensive improvisation."

"More than half our present class in improvisation are already holding church positions and finding the instruction of practical use. This makes three distinct class additions for our organ students: 1. Fundamentals, history of the organ, etc.; 2. Repertoire for church and concert, and practical service-building; 3. Improvisation."

The second church-music conference, held Nov. 17, brought some 300 registrants representing 58 cities, 40 ministers, 31 organists, 81 choristers, 24 directors, etc. One of the special features was a "meditation service which was intended to be a model for simplicity and for elegance of detail." Over a hundred attended the evening banquet and 850 the recital by Dr. Edward Eigenschenk. By popular demand another conference is already planned for next year.

Peabody Institute of Music

• in Baltimore receives \$250,000. by the will of James Swan Frick. Ten years hence there will be no more such gifts to educational and charitable institutions, for confiscatory taxes are making sure that in the near future only the politicians will benefit by money earned and saved by successful citizens.

Pacific Coast Musician

• celebrated its silver anniversary in a special issue Nov. 7, 1936, dressed appropriately in a silver-toned cover. Frank H. Colby, an organist, is Editor; the first issue was dated November 1911.

Frank Elwood Streeter

• celebrated his forty years with Mathewson Street M. E., Providence, R. I., early in December and at a testimonial dinner to him Dec. 4 he "was presented with a gift of a chair by the church in appreciation of his work."

Dr. Albert Schweitzer

• selected the organ in the Church of St. Aurelie, Strasbourg, upon which to make 52 recordings of Bach for the Bach Organ Music Society. According to Musical Opinion, Dr. Schweitzer agreed to undertake the task about a year ago while in England, promising to find the best organ in Europe for the purpose; in November he began the actual recordings, after weeks of daily practise on the Strasbourg organ.

Mozart Exhibition

• The B. Westermann Co. displayed an exhibition of Mozart scores, photos, etc., in New York, Nov. 18 to Dec. 5, including original manuscripts, first Mozart editions printed in America, 120 editions of his operas, and about 80 photos of Mozart, his family, and his predecessors and successors.

Ernest Arthur Simon

BOY VOICE TRAINING
CONSULTING CHOIRMASTER

Choirmaster-Organist,
Christ Church Cathedral

Address:
Christ Church Cathedral House,
Louisville, Ky.

JOHN STANDERWICK

Recitals — Instruction

Bethel Presbyterian Church
EAST ORANGE, N. J.

Firmin Swinnen

Recitals

Veale Road, R.F.D. 3

WILMINGTON

DELAWARE

Thomas H. Webber

A.A.G.O.

First Presbyterian
Church

NEW CASTLE

PENNSYLVANIA

Wm. E. Zeuch

Organist-Choirmaster

First Church in Boston

BOSTON

MASS.

FRANK VAN DUSEN

Kimball Hall American Conservatory of Music Chicago, Illinois

ORGANISTS

(*See advertisement elsewhere in this issue.)

- ATHEY, Edith B.
Hamline M. E. Church;
The S. H. Hines Funeral Home;
Washington, D. C.
- *BIDWELL, Marshall, Mus.Doc.
BIGGS, E. Power
51 Brattle St., Cambridge, Mass.
- CHENEY, Winslow
10 West 59th St., New York, N. Y.
- *CLOKEY, Joseph W.
Pomona College, Claremont, Calif.
- COOPER, Harry E., Mus.Doc., F.A.G.O.
Ottawa University, Ottawa, Kansas.
- *DARNELL, Grace Leads
- *DICKINSON, Clarence, Mus. Doc.
- DORR, William Ripley*
- DUNKLEY, Ferdinand,
Temple Sinai;
Prof. of Organ, Theory & Composition,
Loyola University College of Music;
1915 Calhoun St., New Orleans, La.
- EDMUNDSON, Garth
New Castle, Pa.
- EIGENSCHEK, Dr. Edward
Kimball Hall, Chicago, Ill.
- FERRIS, Isabel Dungan
Wilson College, Chambersburg, Pa.
- FISHER, Wayne
1868 Kinney Ave., Cincinnati, Ohio.
- FOX, Virgil
1316 Park Ave., Baltimore, Md.
- GLEASON, Harold
EASTMAN SCHOOL OF MUSIC
Rochester, New York.
- GOLDSWORTHY, Wm. A.
234 East 11th St., New York City.
- HARRIS, Ralph A., M.S.M., F.A.G.O.
Org.-Choirmaster, St. Paul's Church,
157 St. Paul's Place, Brooklyn, N. Y.
- *HASTINGS, Ray, Mus. Doc.
- *HAWKE, H. William, Mus. Bac.
- *HOVDESSEN, E. Arne
- *JACOBS, A. Leslie
- JONES, Wm. H., A.A.G.O.
Director of Music, St. Mary's School; Organist-
Choirmaster, Christ Church; Raleigh, N. C.
- *JORDAN, Frank B., M. Mus.
- *KRAFT, Edwin Arthur
Trinity Cathedral, Cleveland, Ohio.
- *LaBERGE, Bernard R.
2 West 46th St., New York City.
- LOCKWOOD, Charlotte
303 West 74th St., New York City.
- LOUD, John Hermann, F.A.G.O.
Recitals, Instruction;
Park Street Church, Boston (1915);
9 Denton Road West, Wellesley, Mass.
- *McAMIS, Hugh
- McCURDY, Alexander, Jr.
Curtis Institute of Music, Philadelphia, Pa.
- MIRANDA, Max Garver, Mus. Bac. A.A.G.O.
Dir. Mus. Dept. and College Org., Beloit
College; First Presbyterian Church.
Residence: 931 Church St., Beloit, Wis.
- *MITCHELL, Ernest
- *MUELLER, Carl F.
- *MURPHREE, Claude L., F.A.G.O.
- *PEARSALL, John V.
- PEASE, Sibley G.
Resident Organist, Elks Temple;
Associate Organist, Angelus Temple;
Res.: 322 S. Mansfield Ave., Los Angeles, Calif.
- POISTER, Arthur
University of Redlands, Redlands, Calif.
- PORTER, Hugh
99 Claremont Ave., New York.
- *RICHARDS, G. Darlington
- *RIEMENSCHNEIDER, Albert
- *SAXTON, Stanley E.
- *SCHREINER, Alexander
Univ. California, Los Angeles, Calif.
- *SCHWAB, Harold
- SEIBERT, Henry F., Mus. Doc.
Official Organist, The Town Hall,
The Town Hall, New York.
- *SIMON, Ernest Arthur
- SIMPSON, Guy Criss
Concert Organist
University of Kansas, Lawrence, Kans.
- *STANDERWICK, John
- *SWINNEN, Firmin
Veale Road, R.F.D. 3, Wilmington, Del.

- THOMPSON, Van Denman, Mus. Bac., F.A.G.O.
De Pauw University,
Greencastle, Ind.
- VAN DUSEN, Frank, Mus. Bac.
- *WEBBER, Thomas H.
First Presbyterian, New Castle, Penna.
- WEINRICH, Carl
77 Jefferson Road, Princeton, N. J.
- WESTERFIELD, George W., F.A.G.O.
Org., Ch. of St. Mary the Virgin; N. Y. Repre-
sentative "Orgoblo" (see adv.); 155 Bainbridge
St., Brooklyn, N. Y. Jefferson 3-8010.
- WHITE, Ernest
Bard College, Annandale-on-Hudson, N. Y.
- *WILLIAMS, Julian R.
St. Stephen's P. E., Sewickley, Penna.
- YON, Pietro A.
853 Carnegie Hall, New York City.
- *ZEUCH, Wm. E.
First Church in Boston, Boston, Mass.

CONSERVATORIES

- CURTIS INSTITUTE OF MUSIC
Rittenhouse Square, Philadelphia, Pa.
- GUILMANT ORGAN SCHOOL,
165 West 105th St., New York City.
- OVERLIN CONSERVATORY
Oberlin, Ohio.
- SCHOOL OF SACRED MUSIC
Union Theo. Seminary, New York City.
- WESTMINSTER CHOIR SCHOOL
Princeton, N. J.

PUBLISHERS

- FISCHER, J. Fischer & Bro.
119 West 40th St., New York City.
- GRAY, The H. W. Gray Co.
159 East 48th St., New York City.
- SUMMY, Clayton F. Summy Co.
429 S. Wabash Ave., Chicago, Ill.

T. A. O. DIRECTORY

- AMERICAN ORGANIST, THE
Richmond Staten Island, New York, N. Y.
- BARNES, Dr. Wm. H.
Associate Editor, Organ Department,
1100 S. Wabash Ave., Chicago, Ill.
- BRANT, Leroy V.
Contributor, Church Department,
The Institute of Music, San Jose, Calif.
- DIGGLE, Dr. Roland
Contributor, Review Department,
260 S. Citrus Ave., Los Angeles, Calif.
- DUNHAM, Rowland W.
Associate Editor, Church Department,
University of Colorado, Boulder, Col.
- JACOBS, A. Leslie
Contributor, Church Department
Wesley M. E. Church, Worcester, Mass.
- ORGAN INTERESTS INC.
Richmond Staten Island, New York, N. Y.
- SCHMINKE, Dr. Oscar E.
Contributor and German Translator
50 Rockland Pl., New Rochelle, N. Y.
- VOSSELER, Elizabeth Van Fleet
Contributor, Children's Choir
110 Main St., Flemington, N. J.

BUILDERS

- AEOLIAN-SKINNER ORGAN CO.
Main Office: 677 Fifth Ave., New York City
Res-Studio: 689 Fifth Ave., New York City.
Factory: Boston, Mass.
- CASAVANT FRERES
St. Hyacinthe, P. Q., Canada.
- ESTEY ORGAN CORPORATION
Brattleboro, Vermont.
- HALL ORGAN CO.
Main Office: West Haven, Conn.
Chicago: 615 North Fifth Ave., Maywood.
New York: 67 East 89th St.
- HILLGREEN, LANE & CO.
Main Office: Alliance, Ohio.
New York: G. F. Dohring, 225 Fifth Ave.
- KILGEN, Geo. Kilgen & Son Inc.
Main: 4016 N. Union Blvd., St. Louis, Mo.
Boston: 20 S. Atlantic St.
Charlotte, N. C.: 938 Berkeley Ave.
Chicago: 418 Wrigley Bldg.
Denver: 856 Harrison St.
Detroit: 19,457 Andover.
Los Angeles: 150 Glendale Blvd.
New York: 109 West 57th St.
Salt Lake City: 165 Edith Ave.
San Antonio: 102 Dilworth Ave.
Seattle: 4212 Phiney Ave.
- MIDMER-LOSH INC.
Merrick, L. I., N. Y.
- MOLLER, M. P. Moller Inc.
Main Office: Hagerstown, Md.
Chicago, Ill.: 332 S. Michigan Ave.
New York: Waldorf-Astoria Hotel.
Philadelphia, Pa.: 1308 Architects Bldg.
- REUTER ORGAN CO.
Lawrence, Kansas.
- SKINNER, Ernest M. Skinner & Son Co.
234 Broadway, Methuen, Mass.
- WICKS PIPE ORGAN CO.
Highland, Illinois.

ARCHITECTS

- BARNES, William H., Mus.Doc.
1100 S. Wabash Ave., Chicago, Ill.
- ELLIOT, Robert Pier
140 East 46th St., New York City.
- MONTAGUE, Laurence H.
81 Princeton Blvd., Kenmore-Buffalo, N. Y.
(Associated with Wicks Organ)
- RICHARDS, Emerson
Atlantic City, N. J.
- TURNER, Tyler
202 Riverside Drive, New York City.

CUSTODIANS

- DELOSH BROTHERS,
Guaranteed used organs, tuning, maintenance.
35-08 105th St., Corona, N. Y. HAV. 4-8575.
- DOHRING, Gustav F.
Edgewater-on-Hudson, N. J.
- HOLBROOK ORGAN CO.
64 Revere Road, Quincy, Mass.
- LAYALLE, Wilfrid
5234 Netherland Ave., New York City
- MOHR, Louis F. Mohr & Co.
2899 Valentine Ave., New York City.
- RASSMANN, Ferd
1100 Fifth Ave., Asbury Park, N. J.
- SCHLETTE, Charles G.
Church organs rebuilt, tuned, repaired; yearly
contracts; Blowing plants installed; etc.
1442 Gillespie Ave., New York. WEst. 7-3944.

EQUIPMENT

- Amplification, see Rangertone
Blowers, see Spencer-Turbine
Combination-Action, see Reisner
DEAGAN, J. C. Deagan Inc.
Percussion instruments.
4217 Ravenswood Ave., Chicago, Ill.
- Electric-Action, see Reisner
Electrotone, see Rangertone
Ivory, see Reisner
"ORGOBLO," see Spencer-Turbine
Percussion, see Deagan
RANGERTONE, INC.
201 Verona Ave., Newark, N. J.
- Recording, see Rangertone
REISNER, W. H. Reisner Mfg. Co. Inc.
Action parts of all kinds
Hagerstown, Md.
- SPENCER TURBINE CO.
Blowers,
Hartford, Conn.

Where is Yours?

The finest names and products in the American organ world are listed on this page. If yours is not among them, why not? Want to be among the unknown? or the well known?

Selected Books for the Organist

This list includes only such books as T.A.O. has examined and considers valuable to the organist
We believe they are the best books available on their respective subjects

The Organ

- ART OF ORGAN BUILDING.**
By George Ashdown Audsley.
9 x 13, 2 volumes, 1358 pages, \$150.00.
Now in rare-book class.
- CHURCH ORGAN.**
By Noel Bonavia-Hunt.
7 x 8, 108 pages, illustrated, \$2.00.
Voicing, tuning, Diapason Chorus, etc.
- CINEMA AND THEATER ORGAN.***
By Reginald Whitworth.
7x10, 112 pages, illustrated, \$4.25.
Masterful review of electric action.
Many unusual theater stoplists.
- CONTEMPORARY AMERICAN ORGAN.**
By Dr. Wm. H. Barnes.
7 x 10, 341 pages, illustrated, \$2.50.
Mechanics of modern organ building.
- DECORATION ARTISTIQUE DES BUF-**
By Georges Servieres. **FETS d'ORGUES.***
9x12, 225 pages, profusely illustrated, \$12.00.†
Magnificent pictures and descriptions of
French organ-cases; paper-bound; in French.
- DICTIONARY OF ORGAN STOPS.**
By J. I. Wedgwood.
6 x 9, 190 pages, \$3.25.
The old standard, still popular.
- ELECTRIC ORGAN.**
By Reginald Whitworth.
7 x 10, 199 pages, illustrated, \$6.50.
Modern British organ building.
- FATHER SMITH.***
By Andrew Freeman.
7x10, 96 pages, many illustrations, \$3.00.
Complete story of the noted builder and
his organs; stoplists, history, case-photos.
- HET ORGEL in de NEDERLADEN.**
By Floris van der Mueren.
6x10, 275 pages, 65 plates, paper-bound,
\$10.50. In Flemish; only book on Nether-
land organs.
- HOW TO BUILD A CHAMBER ORGAN.**
By H. F. Milne.
5x7, 169 pages, illustrated, \$3.00.
Best book available on amateur organ-
building; how to lay scales, voice, tune, etc.
- MODERN ORGAN.**
By Ernest M. Skinner.
7 x 11, 48 pages, \$1.25.
A few specialties discussed
- MODERN STUDIES IN ORGAN TONE.***
By Noel Bonavia-Hunt.
5x7, 179 pages, illustrated, \$2.75.
Serious discussion of the voicer's art.
- MODERN ORGAN STOPS.**
By Noel Bonavia-Hunt.
8x10, 112 pages, \$3.75.
England's best dictionary.
- ORGAN IN FRANCE.**
By Wallace Goodrich.
6 x 9, 169 pages, illustrated, \$3.00.
Handsome book, delightful, informative.
- ORGAN STOPS.**
By George Ashdown Audsley.
6 x 9, 294 pages, illustrated, \$2.50.
Best dictionary ever published.
- STUDENT'S GUIDE TO THE ORGAN.**
By Reginald Whitworth.
6x9, 93 pages, 11 drawings, \$2.50.
Tells clearly how the organ works.
Best description for beginner or amateur.
- TEMPLE OF TONE.**
By George Ashdown Audsley.
7 x 10, 262 pages, \$5.00.
Climax of Author's tonal ideas.
- TUNING THE ORGAN.**
By A. Hemstock.
5x7, 53 pages, illustrated, paper-bound, \$1.15.
Informative, helpful, practical.

*Imported on order only, not carried in stock. †Subject to fluctuation, due to conditions beyond our control; exact cost will be obtained on request.

Historical

- BACH—A BIOGRAPHY.**
By Charles Sanford Terry.
6x9, 350 pages, illustrated, \$7.50.
Best of the one-volume biographies.
- BACH'S LIFE—CHRONOLOGICALLY.**
By T. Scott Buhrman.
5 x 7, 54 pages, 7 plates, \$1.25.
A most convenient and complete reference
biography; all the facts.
- CHURCHES OF FRANCE.**
By Arms and Arms.
9 x 12, 229 pages, illustrated, \$20.00.
An art-book of great inspiration.
- COMPLETE BOOK OF GREAT MUSI-**
By Scholes and Earhart. **CIANS.**
5 x 8, 411 pages, illustrated, \$2.50.
Delightful history of musicians.
- HISTORY OF AMERICAN MUSIC.**
By Louis C. Elson.
7 x 10, 423 pages, \$6.00.
The best in its class.
- HISTORY OF RELIGIOUS ARCHI-**
By Ernest H. Short. **TECTURE.**
7x10, 340 pages, illustrated, \$3.50.
Splendid review of church architecture.
- JOHANN SEBASTIAN BACH.***
By Johann Nikolaus Forkel.
6x9, 310 pages, \$5.00.†
The original Forkel translated by Terry,
with valuable tables on all Bach's com-
positions.
- LIFE OF BACH.***
By Philipp Spitta.
6x9, 1782 pages, 3 vol., \$21.00.†
Most complete of all biographies.
- SAINT-SAENS: HIS LIFE AND ART.**
By Watson Lytle.
5 x 7, 210 pages, \$1.25.
Full of informative materials.

Theory

- ACOUSTICS OF ORCHESTRA AND ORGAN**
By E. G. Richardson.
6 x 9, 157 pages, \$2.50.
Acoustics of orchestral instruments.
- ELEMENTS OF FUGAL CONSTRUCTION.**
By C. H. Kitson.
5 x 7, 68 pages, \$2.50.
How fugues have been built.
- FUGUE WRITING.**
By A. Madeley Richardson.
6 x 9, 90 pages, \$1.50.
An instruction book on fugue-form.
- ORNAMENTS IN MUSIC.**
By Harry F. Fay.
4 x 7, 87 pages, 75c.
Explicit illustrations and directions.
- PALESTRINA'S STYLE and the DISSO-**
By Knud Jeppesen. **NANCE.**
7 x 10, 272 pages, illustrated, \$6.00.
Recommended unreservedly to every seri-
ous musician. Paper-bound only.
- STUDIES IN FUGUE-WRITING.**
By Frederick C. Mayer.
9 x 12, 37 pages, \$2.50.
Writing fugues on Bach examples.
- RUDIMENTS OF MUSIC FOR JUNIORS.**
By C. H. Kitson.
5 x 7, 80 pages, \$1.00.
Superb explanations for beginners.

Choir Work

- CHORAL TECHNIQUE AND INTERPRE-**
By Henry Coward. **TATION.**
6 x 8, 321 pages, \$3.75.
Invaluable to organists.
- FUNDAMENTALS OF VOICE PRODUC-**
By Arthur L. Manchester. **TION.**
5 x 8, 92 pages, \$1.25.
Invaluable aid in choir-tone work.
- JUNIOR CHOIR HELPS AND SUGGES-**
By E. V. F. Vosseller. **TIONS**
7 x 10, 28 pages, \$1.00.
Intensely practical and helpful.
- SONG THE SUBSTANCE OF VOCAL**
By Crystal Waters. **STUDY.**
7 x 10, 135 pages, \$2.00.
Gives organists fine vocal knowledge.

Practical Organ Work

- ART OF IMPROVISATION.**
By T. Carl Whitmer.
9x12, 72 pages, completely illustrated, \$2.50.
Finest of its kind; thoroughly practical.
- BACH'S ORGAN WORKS.**
By A. Eaglefield Hull.
5x8, 189 pages, innumerable thematics, \$2.50.
Dictionary of all Bach's organ music with
analytical-historical notes on every piece.
- FIRST LESSONS ON ORGAN.**
By Gordon Balch Nevins.
9 x 12, 96 pages, \$1.50.
For first-year students.
- FIRST STEPS IN EAR TRAINING.**
By Cuthbert Harris.
9 x 12, 21 pages, 75c.
Practical exercises for self-help.
- MANUAL OF MODULATION.**
By Preston Ware Orem.
5 x 7, 44 pages, 40c.
For beginners, practical examples.
- ORGAN REGISTRATION.**
By Everett E. Truette.
6 x 9, 264 pages, \$2.50.
Practical discussion, for serious student.
- PREPARATORY EXERCISES IN SCORE-**
By Morris and Ferguson. **READING.**
8 x 11, 110 pages, \$3.75.
Music for sight-reading development.
- PRIMER OF ORGAN REGISTRATION.**
By Gordon Balch Nevins.
5 x 8, 95 pages, \$1.50.
With examples, a practical work.
- TECHNIQUE AND ART OF ORGAN**
By Dr. Clarence Dickinson. **PLAYING.**
10 x 13, 257 pages, \$5.00.
Modern instruction book by a master.

Church-Service Work

- CHURCH WORSHIP BOOK.**
By Charles Wolcott Merriam.
6 x 8, 208 pages, \$2.00.
Modern church-service programs.
- ENGLISH CHURCH MUSIC.**
By Gardner and Nicholson.
6 x 8, 232 pages, \$4.00.
Splendid exposition of fine church music.
- HINTS ON ORGAN ACCOMPANIMENT.**
By Clifford Demarest.
5 x 7, 43 pages, illustrated, \$1.00.
For beginners, practical, reliable.
- PLAINSONG ACCOMPANIMENT.**
By J. H. Arnold.
7 x 10, 173 pages, paper-bound, \$4.25.
Clear, masterful, concise information.
- PLAINSONG SERVICE BOOK.**
By Ernest Douglas.
6 x 9, 47 pages, 60c.
Accompaniments for Gregorian melodies.
- PROTESTANT CHURCH MUSIC IN**
By Archibald T. Davison. **AMERICA**
6x8, 182 pages, \$2.50.
Clarifies church music; most inspiring.

We pay postage—cash with order—no on-approval privileges—all prices net
Orders accepted for delivery in U.S.A. only

ORGAN INTERESTS INC.,

Richmond Staten Island, New York, N.Y.

Kilgen Organs



The Petit Ensemble

All the tradition, all the skill, all the artistry developed through three centuries of organ building, are crystallized in the perfected Kilgen Organ of today.

Technical experimentation never ceases in the Kilgen plant. Here, acoustical engineers, research men and professional musicians are forever striving for the last degree of musical perfection within the possibilities of a Pipe Organ.

From the same craftsmen and the same benches identified with so many outstanding instruments comes, too, the *Petit Ensemble*—wholly a Kilgen creation. Ideal for small church, chapel, studio or home, it fills a long-felt want for a small Pipe Organ of quality, at a modest price.

Whether your requirements are for a large organ of the cathedral type, or a small and modestly-priced instrument of true pipe organ characteristics, your needs can best be satisfied with a Kilgen.

Listen to the Kilgen program over Station KMOX (1090 kilocycles) every Sunday evening at 10:15 P.M. (C.S.T.)

Geo. Kilgen & Son, Inc.

Organ Builders for more than 300 years

4012 N. Union Boulevard

ST. LOUIS . . . MISSOURI

New York . . . Los Angeles . . . Chicago . . . Detroit . . . and other principal cities